

# MUSICAL AMERICA

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EDITED BY

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## NEW YORK GIVES BOSTON OPERA CO. CORDIAL WELCOME

Rabinoff Forces Present Auber's "Dumb Girl of Portici" as Opening Attraction of a Two Weeks' Season at the Manhattan and Arouse the Keen Interest of Opera-goers—Much of Value in the Old Work—Performances of Pavlowa and Zenatello Earn Particular Praise—"L'Amore dei Tre Re" Admirably Sung on Second Night of the Engagement

FOR the first time since Oscar Hammerstein deserted it five years ago, the Manhattan Opera House was the scene of an operatic representation last Monday. To the newly formed Boston Opera Company (joined with Pavlowa and her Russian Ballet) fell the privilege of breaking this protracted musical silence. The organization, welded together by Max Rabinoff from remnants of Henry Russell's defunct troupe and from other sources, pleased Chicago a few weeks ago and has since ministered to several intermediate musical communities with like success. Its debut in New York (where it remains for a fortnight) drew an extremely large, enthusiastic and representative audience to the Manhattan, where the sight of familiar opera habitués evoked some tender memories. However, the *bourgeois* stand at the rear of the parquet, where candy was dispensed, seemed like a mute, inglorious symbol of the melancholy artistic estate to which the once proud establishment has fallen.

Auber's "La Muette de Portici" opened the brief season. Its selection for this important purpose may be ascribed to a variety of motives. It is the most unusual and ambitious undertaking of Mr. Rabinoff's forces. To the practical experience of latter-day opera-goers it is unfamiliar, and only those who have dutifully been through their courses in musical history quite appreciate its old-time significance. Moreover, it holds out certain handsome opportunities for two tenors and a coloratura soprano, scintillant chances for a *ballerina* of mimetic aspirations and proclivities, occasion for ample evolutions on the part of the *corps de ballet*, spectacular scenic devisings and choral functionings—in short for the lavish employment of the factors whereby such a one as Meyerbeer subjugated the operatic universe for a long space. Now Mr. Rabinoff's Bostonians have Zenatello, Felice Lyne, Anna Pavlowa, the Russian dancers, Josef Urban's scenery and a large, well-drilled chorus and so felt competent to meet the exactions of the old opera. Be it remarked in passing that they did so reasonably well in some essentials, less so in others.

"La Muette" (they sang it in Italian and called it "La Muta" last Monday) was last heard in this city when the Metropolitan did it during its German season in 1887, when Seidl glorified the conductor's post. It had also been sung at the same house in 1884 and one finds it more and more frequently in measure as the statistical and chronologic fancy becomes retrospective. It vied in a remote day with "William Tell," "La Juive" and the Meyerbeerian operas. To-day the early nineteenth century school of French lyric tragedy of which these works constitute the outstanding exemplars has become pretty hopelessly *vieux jeu* even when presented with all

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Photo by Sarony, N. Y.

MARSHALL KERNOCHAN

An American Composer Whose Music Has Won the Emphatic Approval of Discriminating Singers and the Musical Public. His Published Works Comprise Chiefly Songs and Choral Pieces (See Page 18)

## MINNEAPOLIS GIVES A HEARTY RESPONSE TO THE PROPAGANDA JOHN C. FREUND IS MAKING

A Rising Vote of Thanks and Frequent Outbursts of Applause Indicate Enthusiastic Support of "Musical America" Editor's Stand as he Addresses Thursday Musicales Members

MINNEAPOLIS, MINN., Oct. 24.—John C. Freund addressed an audience assembled by the Thursday Musicales in the Wesley Methodist Church last night.

The notably cordial reception accorded him augured well for the furthering of his propaganda in the cause of the American musician. His address sounded a sympathetic chord, as was plainly

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## LEAVES \$700,000 FOR CINCINNATI'S ORCHESTRA FUND

Magnificent Endowment Made in Will of M. Cora Dow Places Association on a Permanently Solid Foundation and Offers Basis for Wider Artistic Development in the Future—"Greatest Event in History of the Organization"—The Donor a Life-long Lover and Patron of Music

CINCINNATI, Oct. 23.—The Cincinnati Symphony Orchestra has just experienced the greatest event of its history—a magnificent endowment amounting to more than \$700,000 left to it by the will of Martha Cora Dow, one of the city's wealthiest women and largest-hearted philanthropists.

No institution or organization in the city has ever reaped a more deserving reward than the orchestra after its many years of faithful and persistent struggle to attain a great and lofty ideal. The endowment comes at a most opportune time, when it will thoroughly establish what has already been accomplished by the orchestra on a solid basis and offer a firm foundation for a wider development in the future. Again it will make possible the realizations of the dream held for this cherished institution of the Queen City not only by a large portion of the public, which has always been loyal in its support, but by the small group of progressive men and women who have given unselfishly and generously of their time, their energy and their money to promote the success of the orchestra.

The endowment comes as the expression, on the part of Miss Dow, of her appreciation of the importance of the orchestra to the city and of her conviction of the necessity of supporting it. Just what the institution does mean to the city, to the Middle West and to the musical development of the entire country, only those who have patiently labored to develop it and to promote its efficiency can fully understand.

Of the contributors to the Orchestra fund, Miss Dow was one of the most sympathetic and generous. While indisputably the most successful business woman in the city, she was also an ardent lover of music, having said on one occasion that, had she been permitted to choose her own vocation in life, she would, above all things else, have elected to be a successful opera singer. During her life she was a generous supporter of all musical institutions and many are the successful young musicians on the high road to fame to-day who owe to Cora Dow a support and encouragement which made that success possible. Working her own way from the most humble of business beginnings, Miss Dow doubtless fully understood the bitterness of struggle and the pang of disappointment. During the many years in which she was a contributor to the orchestra funds she no doubt took full cognizance of the effort put forth to carry the orchestra to ultimate success and what a tremendous struggle this involved on the part of all interested. Consequently, when she disbursed her great fortune, she kept in mind the needs of this institution, which is indeed the banner-bearer of the city's artistic progress.

With the same business acumen which was no doubt responsible for her own success, Miss Dow left the great endowment to be administered by the board

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## MINNEAPOLIS GIVES A HEARTY RESPONSE TO THE PROPAGANDA JOHN C. FREUND IS MAKING

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Thomas, also his recognition of other American conductors.

Mr. Freund was introduced by Caryl B. Storrs, the noted music critic of the *Minneapolis Tribune*, who referred to him as the distinguished, veteran journalist and editor of the leading musical paper of world-wide influence. In the cultured audience were Emil Oberhoffer, conductor of the Minneapolis Orchestra and Mrs. Oberhoffer.

Mr. Freund's breadth of view was a potent factor in the influence of his address upon the people. The American musician was upheld, but not at the expense of musicianship, not because he is an American. Citizenship and nationality were held by the speaker to be subordinate to the main issue, in upholding the artist, or in discriminating against him. The contention that America and Americans are lacking in musical appreciation and accomplishment was forcefully denied by statement and illustration, case after case being cited to prove the point. The opportunities offered in this country to the music student were dwelt upon and some of the dangers to be confronted by the American student of questionable talent, little money and less knowledge of the foreign language in going abroad to study.

The rising vote of thanks, suggested by Mrs. Weed Munro, president of the Thursday Musicales, was truly an expression of gratefulness for an "inspiring message of hope." After his address Mr. Freund was entertained by Carlo Fischer. Among other guests were Mr. and Mrs. Van Kirk.

Leading musicians and press representatives of Minneapolis gathered about Mr. Freund at the close of the address for the personal word of appreciation

and congratulation, loath to say the parting word to the distinguished visitor who had been entertained by the Klang Klub, who had met old friends and made new ones, for himself and for the cause whose call he is answering by spending the later years of his life traveling the country over, championing the American artist because he is an artist, the American musical industries, because they are notable for the superior quality of their products.

Among other social honors paid to Mr. Freund was a luncheon at the Radisson, given by Mrs. Munro. At another luncheon he met Mr. Gale, critic of the *Daily News*, Victor Nilsson, of the *Journal*, Dr. Storrs, of the *Tribune*, and Messrs. Heighton and Carlo Fischer of the Minneapolis Orchestra.

FLORENCE L. C. BRIGGS.

### Large Winona Audience Approves John C. Freund's Address

(By Telegraph to MUSICAL AMERICA)

WINONA, Minn., Oct. 25.—In the beautiful auditorium of St. Teresa College, John C. Freund, editor of *MUSICAL AMERICA*, delivered his memorable address before a large and delighted audience of students from the college and from the Normal School and a large delegation of prominent townspeople. For two hours, Mr. Freund kept his audience tense with his story and was applauded at the close for several minutes and warmly congratulated by a number of sisters and teachers. Before his address, the distinguished visitor was entertained at luncheon at the Commercial Club by members of the Chamber of Commerce and leading business men. The local papers gave him columns of favorable notice.

W. P.

## TWO BIG WORKS ON POWELL PROGRAM

### Distinguished Violinist Courts Favor with D'Indy Sonata and De Bériot Concerto

There are certain superlative artists who, for some unfathomable reason, see fit to limit their New York activities to a solitary annual recital, however passionately concert-goers may desire more frequent occasion to rejoice in their art. Maud Powell is one of these. True, she may be heard later in the year as soloist with one of the local orchestras, but only once—and that in the first flush of the season—can her matchless playing be enjoyed for the space of an entire evening. It is a regrettable contingency, and lovers of all that is greatest in violinistic accomplishment have often and sincerely deplored it. Yet for this very reason her early fall appearance is always signalized by a great outpouring of her devotees. Such was again the case when she played at Æolian Hall last Tuesday evening. Enthusiasm ran high and enough flowers were deposited on the piano lid to have delighted the tenderest sensibilities of an operatic diva.

For this display of feeling there was ample warrant. Mme. Powell appears to be one of those superwomen of art whose powers wax, mature and ramify with the transit of time, in whom are concentrated all the mystic essentials of an unending objective and spiritual growth. Her playing last Tuesday transcended what even the past seasons have shown as regards splendor of interpretative faculties, tonal glory and technical command. The program escaped the conventional with a vengeance. It began with De Bériot's Seventh Concerto and followed this up with a brief "Prelude and Fugue" by the eighteenth century master, Rust, of time-dimmed memory, and a lovely Sarabande and Tambourin of Leclair. The pièce-de-résistance of musical substantiality, if not inspiration, came with Vincent D'Indy's C Major Sonata, and the final group of short pieces contained a waltz by Victor Herbert, Mme. Powell's own transcription of Massenet's song "Crépuscule," an arrangement for solo violin of Percy Grainger's now familiar "Molly on the Shore" and a stirring Polonaise by Edwin Grasse.

De Bériot's Concerto fell from grace many years ago, when students appropriated it for class-room depredations.

Concert violinists shun it quite as scrupulously as do pianists the E Flat Nocturne of Chopin or Mendelssohn's G Minor Concerto. Yet the alchemy of such an authoritative reading, such magnificent sweep, breadth and dignity of style as Maud Powell brings to it transmute it to a marvelous degree. The first and second movements are not only idiomatic violin music, but infused with some extremely fine ideas as well, and of these the searching poetry of the artist's delivery afforded a luminous exposition.

With superb energy, *entrain* and devotion, moreover, did she throw herself into the presentation of D'Indy's Sonata. In itself the composition is not notable, despite a warmly conceived slow movement of true emotional inwardness and richness of tonal texture. D'Indy's seriousness of intent is always evident, but this worthy individual's very seriousness resolves itself inevitably into a process of dry cerebration that undoes him. And so it is in this sonata despite its echoes of César Franck, Brahms, Debussy, Wagner, and that touch of Massenet of which, as Romain Rolland significantly remarks, there is a little in the soul of every Frenchman. The work was duly applauded, but, save for its slow division, it wearied.

Of the last group, the arrangement for muted strings of the delectable Massenet song and the stirring Grainger piece were redemanded. Herbert's waltz is a salon piece in his characteristic vein. As an encore Mme. Powell played Sibelius's "Musette" with supreme delicacy and grace.

Arthur Loesser played highly effective accompaniments. H. F. P.

### Mary Garden Awaiting Operation for Appendicitis

R. D. Garden, the father of Mary Garden, the American opera singer, told interviewers on his arrival in New York recently from Liverpool that he had left his daughter in Paris calmly waiting to undergo an operation for appendicitis. She had not done any singing during the summer, he said, but had been assisting in caring for wounded French soldiers in a small hospital in Paris, maintained by herself and two women friends. Miss Garden hoped to return to New York next February and sing at a few concerts, Mr. Garden said.

### City College Stadium to Be Music Center in New York

Use of the new stadium at the College of the City of New York, at Amsterdam avenue and 137th Street, for the benefit of the entire city is the aim of a committee working on plans for the public

use of the amphitheater at such times as it is not required by the college. The stadium is the gift of Adolph Lewisohn, who wishes to see it used for the benefit of the general public on all possible occasions. "My idea is to have concerts," says Mr. Lewisohn. "Music evenings would be excellent. That is why we are putting in permanent lighting. A special committee is co-operating with the Park Department on plans, and a program will be arranged for next year."

### Dalmorès Sails for American Season

Charles Dalmorès, the noted French tenor, who first appeared in this country under the Hammerstein management, has sailed aboard the *Rochambeau* for America. Many reports have been circulated during the last months to the effect that Dalmorès was at various times wounded,

crippled or killed, but Dalmorès has outlived these rumors. After a five months' sojourn in the hospital at Carcassonne, where he suffered from rheumatism, he was discharged, and left for neutral ground, Switzerland. In America he will be heard as guest with the Chicago Opera Company, and in concert under the management of Catherine A. Bamman and Avery Strakosch.

### Mrs. Paul Althouse Hurt in Fall from Horse

Mrs. Elizabeth Breen Althouse, a concert singer, was thrown from her horse in Riverside Drive near Grant's Tomb while riding with her husband, Paul Althouse, the Metropolitan Opera tenor, on Oct. 23, and sustained painful injuries. The base of her spine was slightly hurt and she also suffered from shock.

## OPENS NEW YORK SYMPHONY SEASON

### Walter Damrosch Plays New Music by Ravel—Elman the Soloist

Conforming to the precedent it established a few years ago, the New York Symphony Orchestra, under the conductorship of Walter Damrosch, supplied the earliest orchestral concert of the local season at its first concert in Æolian Hall on Friday afternoon of last week. It will be recalled that these Friday functions were invariably crowded to the capacity of the house last year and the one before that and last week's audience lived up fully to these traditions, filling every available place in the hall. Likewise, enthusiasm abounded so that as far as character and disposition of the audience were concerned things began as auspiciously as could well have been desired.

Properly enough, Mr. Damrosch began with Beethoven's Fifth Symphony, which has peculiar timeliness these days, as anyone with reasonable spiritual discernment will freely admit. It ended with two excerpts from Ravel's "Daphnis and Chloe" music, of which this orchestra presented several portions last season. Mischa Elman was soloist, returning to the concert stage after a year's absence and playing Goldmark's A Minor Concerto.

Æolian Hall, for all its acoustic virtues in the case of vocal and instrumental solo recitals, has many of the defects of its qualities when made the scene of orchestral performances. There is nothing new, of course, in this fact. Yet it may be held at times to account for certain vagaries in a large instrumental body. At all events the orchestra sounded far from well in much of the symphony. Its tone was occasionally clouded and at other times inner instrumental voices projected themselves into the foreground with disproportionate emphasis, and the brass choir was rude instead of mellow or brilliant. These deficiencies, particularly noticeable in the Beethoven work, yielded measurably as the concert advanced and Ravel's music showed delicacy and smoothness of treatment.

It cannot be urged that Mr. Damrosch's reading of the Symphony accomplished anything in the nature of a new revelation through the idiosyncrasies that pervaded much of it. Originality is indubitably laudable in a work so hackneyed but its traits must accord with the spirit of the composition in hand. In the

first and last movements especially Mr. Damrosch slowed up tempi and exaggerated retards in a fashion highly sophisticated and too arbitrary to comply with the emotional nature of the work or to carry conviction. Yet the *andante* went well and the mystic transition from the *scherzo* to the jubilant *finale* gripped truly enough.

Much care had evidently been expended on the preparation of Ravel's music. The portions of the choreographic drama brought forward in this instance are a "Nocturne" and a "Warrior's Dance." Stage music though it is and laboring to a certain extent under the disadvantages attending such music when dissociated from the accessories it purports to heighten, it brooks concert presentation singularly well. In commenting on the "Daphnis" excerpts that Mr. Damrosch offered last season, the present writer was moved to describe them as "the conception of a poetic imagination of unexampled sensitiveness, rich in telling dynamic contrasts, fertility of harmony and thrilling exuberance of original instrumental combinations and devices." These terms can be applied with equal pertinence to the sections played last week.

Beyond question Ravel has outpointed Debussy in the luxuriance of his orchestral tints. The opening of the "Nocturne" is a magical garden of aural enchantments, utterly hypnotic in its bewitchments. The senses swim in saturated hues of an intensified spectrum, as it were. Debussy's "Après-midi" served unquestionably as the motivating inspiration to this movement as to much else in "Daphnis," but the prototype is by contrast as classic and simple as a Haydn symphony. Brusque, thumping rhythms pervade the "Warrior's Dance"—a red-blooded, savage thing, with heavy dynamic onslaughts and insistent *ostinato* basses that come from Mousorgsky and Russia. A stunning work this "Daphnis." One anticipates the Russian ballet's presentation of it eagerly. One thing Mr. Damrosch should do when he next plays it—leave out the wind machine which, fitting enough for stage purposes, is a cheap device in the concert hall.

Mr. Elman received a tumultuous reception for his performance of the Goldmark Concerto. It is an empty and tiresome work but violinists cannot live by Beethoven, Mendelssohn, Brahms and Bruch alone. The young violinist appeared somewhat nervous on facing an audience after a year's seclusion. Yet he played well, with less sentimentality than formerly and less abuse of the *portamento*. Moreover, he did not finish passages with a haughty air or indulge in postures as if soliciting admiration. His tone was lovely and his technique brilliant. Evidently the young man has seen a great light and become a more serious artist—a consummation over which all music-lovers will sincerely rejoice. H. F. P.

## LEAVES \$700,000 FOR CINCINNATI'S ORCHESTRA FUND

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according to its own discretion. No plans have yet been made as to how the money shall be expended other than in making more than ever possible the sustaining of the high standard in performances and in the matter of soloists, which, even in its darkest moments, has always characterized the work of the orchestra.

The interest on the endowment will go far toward carrying out these ideas, and one of the greatest reasons for satisfaction which the entire city feels is that an endowment fund has finally been started which shall place the orchestra

on an absolutely secure financial foundation and permit it to follow the artistic tenor of its way undisturbed by financial upheavals.

Another great source of satisfaction during the last week was the remarkable advance sale of tickets for the symphony concerts, by far the largest in the history of the organization. Dr. Kunwald and his men, when they present the first concert of the season Friday afternoon, at Emery Auditorium, will appear before the largest audience which has ever listened to an opening concert.

Miss Dow, who died on Oct. 17, at the age of forty-nine, amassed her fortune in the retail drug business. She had a chain of eleven stores in Cincinnati.

The Cincinnati Symphony Orchestra Association was founded by Ex-President Taft's wife in 1895. Mrs. Charles P. Taft, wife of the former President's half-brother, is now president of the association. A. K. HILLHOUSE.



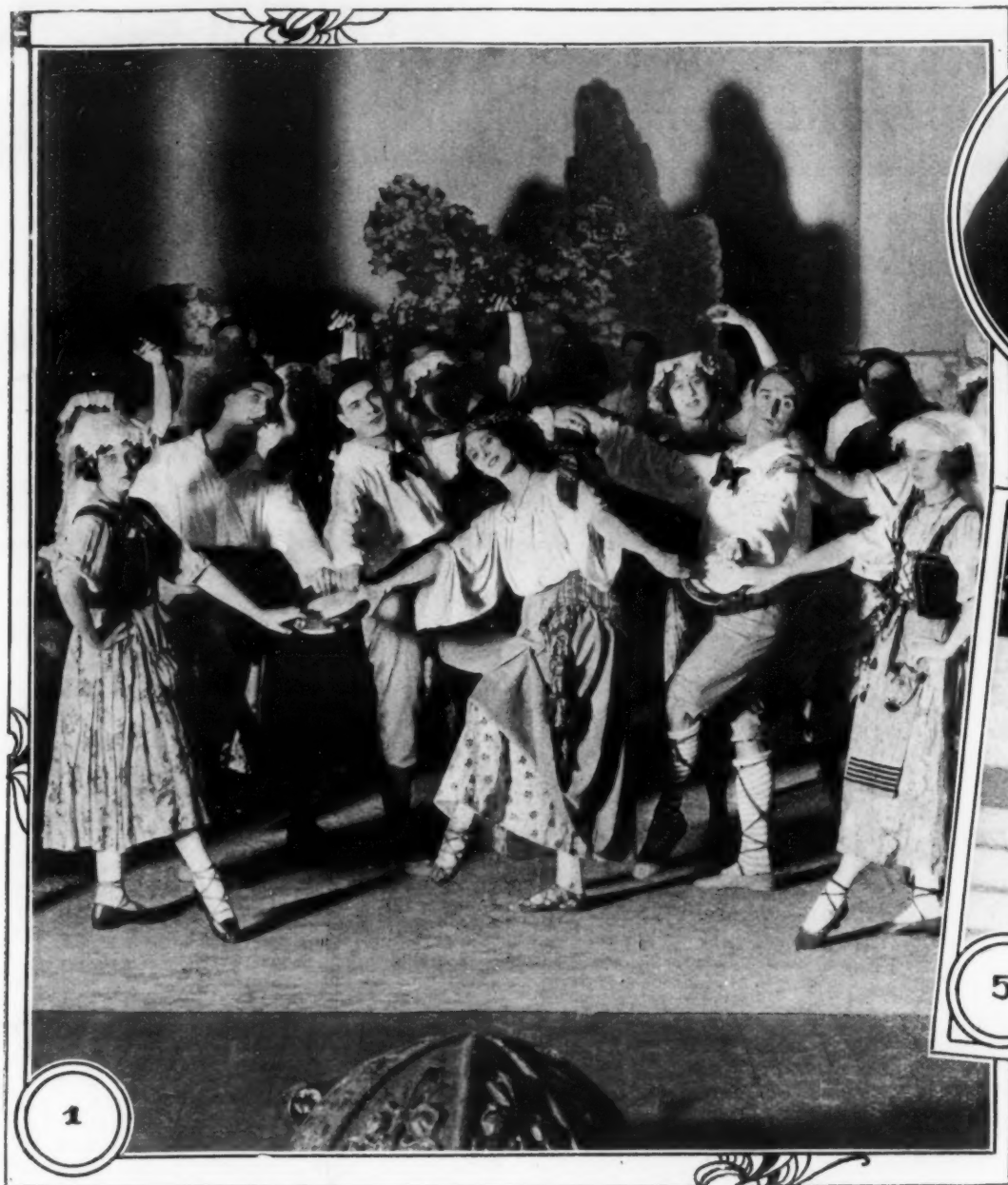


Photo Matzene

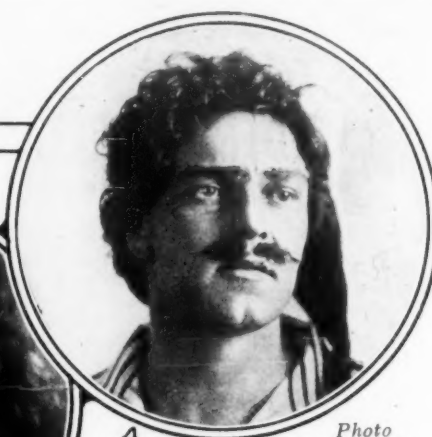


Photo Matzene

Photo © Eugene Hutchinson



## NEW YORK GIVES BOSTON OPERA CO. CORDIAL WELCOME

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due deference to the style and traditions of this extinct *genre*, which is practically never the case. What struck one particularly on listening to this antiquated music the other evening was the disparity between the impression it actually creates to-day and the glowing tributes to which it moved Wagner even as late as 1871. The estimate of the composer of "Tristan" is historic. Even the libretto, which now seems so stereotyped and artificial in structure and dramatic character, he pronounced a masterpiece, while in a eulogy of the music he dilated upon "its unaccustomed concision and drastic compactness of form. The recitatives," he further declared, "shot lightning at us. A veritable tempest whirled us on to the chorus ensembles. Even as the subject lacked nothing of either the utmost terror or the utmost tenderness, so Auber made his music reproduce each contrast, every blend in contours and colors of so drastic, so vivid a distinctness as we cannot remember to have ever seen before." And, summing up, he found the opera "hot enough to scorch and entertaining to the point of enchantment."

Coming from so penetrating a critic as Wagner, this is extraordinary praise in-

No. 1—Scene from the First Act of Auber's "The Dumb Girl of Portici" as Revived at the Manhattan Opera House, New York, Last Monday by the Boston Grand Opera Company and Pavlowa Ballet Russe. Mlle. Anna Pavlowa is in the Center of the Group. No. 2—Felice Lyne as "Elvira." No. 3—Mlle. Pavlowa as "Fenella." No. 4—Thomas Chalmers as "Pietro." No. 5—Mlle. Pavlowa as "Fenella" and Paolo Ananian as "Borella" in Act IV

deed. To the modern opera-goer it must at first blush, seem excessive. Yet, remembering the stilted formalism and utter vapidity and lifelessness of French and Italian operatic products in the age when Auber launched this same "The Dumb Girl," Wagner's verdict assumes decided pertinence. Auber did speak in tones of passion and with a sincerity, vividness and cutting force which, even in this day, are appreciable at various points of the opera, outmoded and impotent as the musical idiom itself has become. He projected into this melodramatic tragedy, in fact, something of that some fiery, untamed spirit with which Verdi two decades later infused "Rigoletto" and "Trovatore." As a matter of fact, "La Muette," like "William Tell," though popular for years, never got the full measure of its just due. It suffered like Rossini's masterpiece from the Meyerbeerian incubus. The wily craftsman who was guilty of the "Huguenots," "The Prophet" and the rest of the cumbersome, sawdust-stuffed and tinselled bombast, stole his contemporaries' fire and added meretricious fuel of his own. And so, in Wagner's words, "the wicked 'Robert the Devil' took them all." Albeit, Meyerbeer had no vestige of Auber's innate passion or of Rossini's genial spontaneity.

In the superheated political atmosphere of 1828 and 1830, "La Muette" appears to have been a convenient spark to work revolutionary combustion. It was repeatedly forbidden in Italy, and in 1830 a performance of the opera in Brussels fell in closely with an uprising of the Belgian populace and the expulsion of the Dutch. Even now it is possible to see in this tale of the Neapolitan fishermen's revolt against tyrannical oppressors what might conveniently be construed to disturbing purpose. What might not Brussels to-day feel in the

suggestive riotous scenes of the third and fourth acts and in the accompanying music which still tingles?

### Judicious Pruning

At the Manhattan the opera is judiciously pruned so that no portion of it drags beyond reason. Yet, despite the vitality of certain pages, there is a great deal that fails to command interest.

One wearies of the irrelevant ballets and barcarolles and the sweetish savor of most of the faded lyrical numbers is no longer relished. Here and there (notably in the fourth act) a forceful and dramatic detail of instrumentation that in its day must have seemed audacious strikes the ear, with now and then an arresting dissonance or modulation. There is some capital choral writing—for one thing, the unaccompanied prayer, originally part of a mass, by its composer. But the most cogent and engaging details of the musical tissue are the purely orchestral passages delineating—and oft-times very appositely and with graphic eloquence—the actions and emotional states of the much persecuted dumb girl, *Fenella*.

Later composers have made much of Auber's original device, which probably did much to bring to fruition such marvelous instances of pantomimic music as can be found in "Die Walküre" and "Tristan." In these moments Auber is often poignantly expressive.

The performance last Monday was uneven. Mlle. Pavlowa, the *Fenella*, unfolded a new order of talents, which, though ample and interesting, are not likely to supersede her wondrous terpsichorean agility and art in the public's affections. She did, to be sure (and inconsistently enough) participate in one of the dances in the third act. But for the rest she was confined to the denotement of the numerous and oft-changing

feelings of the unhappy peasant girl, who is obliged to seek shelter and mercy of the wife of her traducer and whom, in turn, she shields with desperate devotion. It cannot be denied that Mme. Pavlowa sometimes exaggerated her effects when a simpler, less stressful action would have served as well. Yet in poignancy of manner, in pathos and force of dramatic suggestion she could be exceedingly fine. It was, in truth, a most striking disclosure of gifts hitherto unsuspected among her American admirers.

Felice Lyne, who has not sung in these parts since her concert appearance about a year ago, filled the colorless rôle of *Elvira* and did nothing to mitigate its commonplaceness. Miss Lyne has a naturally pretty voice with some pure upper tones and certain amount of agility. Yet her emission, particularly in pure *cantabile*, is so defective as more than to offset whatever charms the voice in itself may possess. Unless the young woman speedily corrects her faults of tone-placement her fate as a singer is sealed. Nor is bad vocal technique her only shortcoming. Her whole performance utterly lacked vitality and distinction, being, in addition, distressingly automatic and amateurish.

### Zenatello's Success

Mr. Zenatello, the *Masaniello* of the evening, furnished a forceful and well-wrought embodiment of the fisherman-revolutionist. The music he delivered with ringing, virile tone and, in such numbers as the lullaby over the sleeping *Fenella*, with genuinely tender feeling. He deserved fully the enthusiasm which his work aroused.

Over George Michailoff's *Alfonso D'Arcos* it were best to pass in compassionate silence. In minor rôles Thomas Chalmers and Paolo Ananian gave satisfaction. The dancing of the Russian ballet supplied one of the high lights of the evening and Mr. Jacchia's conducting (he commands an excellent orchestra), while inelastic, had its wonted dramatic life. An excellent chorus contributed signally to the musical portion of the entertainment and the *a capella* prayer passed off in a nobly sustained *pianissimo*. Josef Urban's pointillistic scenery, though characteristic in tint and execution, showed to no particular advantage. It seemed patchy and showed effects of wear. One had subtle suspicions of a scenic

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### OPERA CALENDAR

#### Manhattan Opera House

Friday Night, Oct. 29, "Otello."  
Saturday Matinée, Oct. 30, "Madama Butterfly" with "Snow Flakes."  
Saturday Night, Oct. 30, "La Muta Di Portici."  
Monday Night, Nov. 1, "Madama Butterfly" with "Snow Flakes."  
Tuesday Night, Nov. 2, "Otello."  
Wednesday Matinée, Nov. 3, Ballets and Divertissements at Popular Prices. (Program to be announced later.)  
Wednesday Night, Nov. 3, "Tosca."  
Thursday Night, Nov. 4, "Carmen" with complete original ballet.  
Friday Night, Nov. 5, "L'Amore Dei Tre Re" with "Orfeo."  
Saturday Matinée, Nov. 6, "Pagliacci" with "Coppelia."  
Saturday Night, Nov. 6, "Madama Butterfly" with "Snow Flakes."



© Aimé Dupont

Giovanni Zenatello, Tenor, Who Obtained a Distinguished Success as "Masaniello" with the Boston Grand Opera Company in "The Dumb Girl of Portici"



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*pasticcio*, concocted out of the remnants of other operas that had seen honorable service.  
HERBERT F. PEYSER.

Comments on the performance of Auber's opera by other New York critics:

Mlle. Pavlowa continued to be, throughout the performance, perhaps its most significant and striking feature, aided and supported by the fact that some of the most successful of Auber's music is devoted to illustrating the dumb girl's doings, sentiments, and emotions.  
—Richard Aldrich in *The Times*.

The work may be termed the prototype of a French opera in the same sense as you may term the "Freischütz" German or "Trovatore" or "Lucia" as the prototype of the Italian school. Aside from the wonderfully vivid south Italian atmosphere, the music, in its mixture of spirit, rhythmic and harmonic piquancy and somewhat cold gloss, is really French.—Maurice Halpern in the *Staats-Zeitung*.

Last evening's performance was earnest and filled with honorable endeavor.—W. J. Henderson in *The Sun*.

Among the members of last night's cast Zenatello, as *Masaniello*, easily carried off honors.—Max Smith in *The Press*.

But it was chiefly Pavlowa who vitalized the opera, whose spirit permeated it from beginning to end, stirring its waters when they became sluggish and by impassioned pose and gesture giving eloquent meaning to the melodramatic music.—H. E. Krehbiel in *The Tribune*.

Those in the audience who had heard "La Muette de Portici" in the days of their youth were glad to hear it again.—H. T. Finck in *The Evening Post*.

### Splendid "Tre Re" Performance

Classic and neo-classic opera were merged in the second night's bill of the Rabinoff forces, the former being represented by the Elysian Fields scene from Gluck's "Orfeo" and the latter by Montemezzi's lyric masterpiece, "L'Amore dei Tre Re." Each presentation was delightful in itself, and the combination of the two far exceeded the performance of the opening night in point of the high value of entertainment offered to the hearers.

Mr. Rabinoff was fortunate in having two members of the cast which created the Montemezzi opera in its world premiere at La Scala in Milan. These were Luisa Villani and Edoardo Ferrari-Fontana, the *Fiore* and *Avito*, respectively. Further, both had sung the same rôles at the Boston Opera House and Mr. Ferrari-Fontana had also been the *Avito* at the Metropolitan. The tenor again revealed the admirable vocal and dramatic artistry which made him an operatic idol over-night at the Metropolitan. Mme. Villani was alluring both to the eye and ear, and she made a charming *Fiore*, singing with beautiful tone, and adding many individual touches in her characterization.

José Mardones achieved a like success as *Archibaldo*. He sang with rich sonority of tone and made his portrayal of the blind father gripping in its sinister power, even if he did not always exhibit all the necessary subtlety. Stalwart was the *Manfredo* of George Baklanoff, who made a striking picture of the warrior husband, and lent to the singing of the part a voice which was almost tenor-like in its ringing quality. Besides this "big four" Ernesto Giaccone shared in the first act recalls, and Fely Clément sang pleasingly her brief solo in the third act.

Conductor Moranzoni and Artistic Director Ordynski were summoned before the curtain with the principals. The applause was fervently enthusiastic, for Montemezzi's tragic gem, thus finely sung, gripped the emotions deeply.

The scenery of Joseph Urban was not as effective as that used in the Metropolitan's production, the most acceptable of the three "sets" being that of the final act. The steps in the second act setting prevented Mr. Ferrari-Fontana from making his love-making as passionately intense as usual, in the matter of mere physical contact. The second act "curtain" might have been contrived more auspiciously, for *Manfredo* had disappeared by the time *Archibaldo* picked up his lifeless burden, and the curtain fell ere the latter had taken but a few steps.

The able principals in the "Orfeo" scene, which was eagerly welcomed were Maria Gay, Phyllis Peralta, Pavlowa, Volinine and the ballet.

The opera management has announced that Olive Fremstad will make her debut with the company on Wednesday night of next week as *Tosca*.

"Carmen" was sung on Wednesday night, instead of "Butterfly," as originally announced, and Puccini's opera was performed Thursday night, with Tamaki Miura as the heroine.  
K. S. C.

## Mme. Beriza New Star for Campanini Operatic Forces



Mme. Marguerite Beriza, Soprano, Who Will Be Heard in Opera in Chicago This Winter

MARGUERITE BERIZA has been engaged by Cleofonte Campanini to sing the French lyric rôles with the Chicago Opera Company. Mme. Beriza was a member of the Boston Opera Company two seasons ago and distinguished herself in such rôles as *Monna Vanna*, *Marguerite* and *Louise*. Although born in London her musical education was obtained at the Paris Conservatoire, where she studied singing with Varrot and *mise-en-scène* with Isnardon. She also devoted much time to the study of the piano and of acting and won first prizes in both branches. Mme. Beriza was also a pupil of the famous American teacher, Mrs. Robinson Duff, who was responsible for much of the success of Mary Garden.

It was at the Opéra Comique that Mme. Beriza made her début in 1907 in "La Fille de Roland," by Henri Rabaud. Her success was so pronounced that she was immediately engaged for a term of years, during which she appeared in

"Tosca," "Carmen," "Mignon," "La Navarraise" and created leading rôles in the first performances of "Chiquita," by Jean Nougès, and "Le Mariage de Télémaque," by Claude Terrasse. Mme. Beriza was also heard in the initial productions of "La Glu," by Gabriel Duparc, at Paris, and of "Marie Madeline," by Massenet, at the Théâtre de la Monnaie in Brussels, and she has appeared with success in the leading opera houses of Lyons, Bordeaux and Monte Carlo. She accompanied the Opéra Comique Company on the occasion of its first visit to Buenos Ayres and also distinguished herself in the performance of Mozart's "Idomeneo," given at the Théâtre des Arts in Paris. Mme. Beriza's only appearance in New York has been in concert with Titta Ruffo.

She will again be heard in concert on Nov. 5, when she will appear in conjunction with Genia d'Agaroff, the Russian baritone, at Æolian Hall, with the assistance of the Russian Symphony Orchestra, under the direction of Modest Altschuler.

### CONCERT FOR HARVARD PAPER

Maud Powell Reveals Art in Benefit for "Musical Review"

BOSTON, Oct. 24.—On Tuesday evening, Oct. 19, Maud Powell gave her second concert within three days in Boston, playing music by French, German and Italian composers, including the piano and violin sonata of César Franck. The second concert was given in the John Knowles Paine concert hall, in Cambridge, for the benefit of the Harvard *Musical Review*, and, in the presence of the editors thereof assembled, Mme. Powell displayed again all of her well known and much admired gifts. She has womanly tenderness without sentimentality and without a lack of virility. Her musicianship and her catholic taste equip her for the interpretation of many kinds of music. She can play a piquant bit as an encore, or dwell on the heights with d'Indy or César Franck. Her performance of the sonata of the latter composer was one of the particular triumphs of her evening and was most warmly hailed by those present.

### VARIED MORRISEY AUDIENCES

Contralto Sings for Railroad Veteran and Blind Children

Duplicating her success of a few weeks ago, when she appeared as soloist with the Russian Symphony Orchestra, at the Pittsburgh Exposition, Marie Morrisey, contralto, appeared as soloist at the annual banquet of the Pittsburgh & Lake Erie Veterans' Association on Saturday evening, Oct. 23, at the Fort Pitt Hotel, Pittsburgh. She was received most enthusiastically and her numbers met with rounds of applause. She was presented with dozens of American Beauties and with a program especially bound in green suede with her name engraved in gold letters. Miss Morrisey was made an honorary member of the association.

On her arrival in Pittsburgh in the morning Miss Morrisey sang at the Home for Blind Children, playing her own accompaniments. When the children kept pleading for her to sing more numbers she obliged with "Old Folks at Home" and the children all joined in the chorus.

## PLAN NATION-WIDE TEACHERS' MEETING

National Association to Discuss  
Important Measures at Its  
Convention

The next meeting of the Music Teachers' National Association will be held in Buffalo Dec. 28-30 of this year, commemorating the thirty-seventh year of this association's work. Special preparations are being made to make this meeting memorable, and it is hoped that the attendance will reach the record-breaking figure of 500.

The piano conference will have Kate S. Chittenden as chairman, and H. C. MacDougall will have a similar office in the theory conference. Karl Gehrken of Oberlin and others will treat the subjects of public school music and standardization. Community music which is a new topic for Music Teachers' National Association meetings, enlists papers by Dr. Thomas Tapper of New York, T. Carl Whitmer of Pittsburgh and Waldo S. Pratt of Hartford.

A conference for organists and church music people will have "A Symposium of Liturgies," with Charles N. Boyd of Pittsburgh as chairman. Mr. William Benbow of Buffalo will treat the Lutheran liturgy. Francis L. York will be chairman of the "Appreciation" conference, and for this meeting papers are being prepared by Dr. George C. Gow of Vassar, Dr. W. L. Spaulding of Harvard, and Dr. Otto Kinkeldey of New York City Library. Papers are also being prepared by Liborius Semmann of Milwaukee and Frederic Lillebridge of St. Louis.

Membership in the Music Teachers' National Association is open to any person actively interested in music, subject of course to the approval of the Executive Committee. The fees are as follows: Full members pay \$3.00, receiving ticket to all sessions, with the volume of proceedings issued later; partial members pay \$1.50, receiving ticket to all sessions, but not the book. Remittance may be made by check or postal order to Waldo S. Pratt, Assistant Treasurer, 86 Gillett Street, Hartford, Conn.

The present officers of the Music Teachers' National Association are President, J. Lawrence Erb, Urbana, Ill.; vice-president, Adolf Weidig, Chicago; secretary, Charles E. Boyd, Pittsburgh; treasurer, Ralph L. Baldwin, Hartford, Conn. Executive Committee Edward B. Birge, Indianapolis, Ind.; Kate S. Chittenden, New York City; Hamilton C. MacDougall, Wellesley, Mass.; O. G. Sonneck, Washington, D. C., and Francis L. York, Detroit, Mich. Waldo S. Pratt, Hartford, Conn., editor and assistant treasurer.

### RAISED MORE THAN \$16,000

Proceeds of Paderewski's Lecture and Recital in Behalf of Poland

The sum of \$16,009.50 was raised for Ignace Paderewski's Polish Victims' Relief Fund at the pianist's lecture and recital at Carnegie Hall, New York, Oct. 23, \$8,964 from the sale of seats, \$1,047 from the sale of souvenirs, and \$5,998 in donations. The total contributions to this fund amounted last week to \$125,866.65. Mr. Paderewski's Boston concert netted \$4,226.54 for the fund.

The American Polish Relief Committee of New York at a meeting held last Monday launched a plan which has for its object the raising of a \$50,000 fund for immediate relief work. Mme. Marcella Sembrich is active head of the organization. She made a speech in the interests of Poland at Columbia University on Oct. 24.

### Ice Ballet with Sousa's Band Novelty in Hippodrome Concert

John Philip Sousa and his band performed a suite based upon Sousa's operetta, "The American Maid," at the fourth Sunday concert of the New York Hippodrome on Oct. 24. Among the vocal soloists were Virginia Root, Orville Harrold and Belle Storey. A novelty in a concert program was the skating scene from the Hippodrome show with Charlotte and other members of the ice ballet, accompanied by Sousa's Band. Charlotte skated to a new number written for her by Raymond Hubbell, composer of the Hippodrome spectacle, and entitled the "Charlotte Waltz."



# THE MAN WHO WROTE "BIRD OF THE WILDERNESS"

An Intimate Picture of the Composer Whose Work Received the Highest Number of Votes in "Musical America's" Symposium to Determine the Favorite American Songs of Prominent Artists—He Is Both Business Man and Musician.

"MUSIC says the things that are in life, but that we do not commonly live." An admirably comprehensive summing up, one feels. It expresses the artistic creed of Edward Horsman, an American composer whose efforts are being greeted with keenest approval by singers throughout the country.

True, he is identified almost wholly with a single song—"The Bird of the Wilderness." In fact, in the musical world the name Horsman has come to be synonymous with the song in question. Some idea of the tremendous popularity which it has achieved may be gained by referring to the symposium conducted in the recent Special Fall Issue of MUSICAL AMERICA.

## Song Published Only One Year

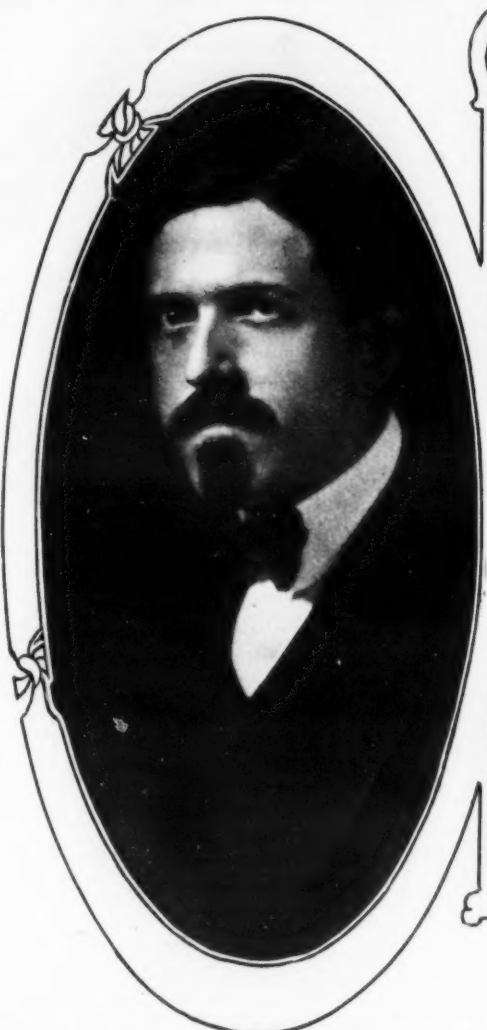
In an expression of opinion from prominent artists as to their ten favorite American songs, the highest number of votes went to Mr. Horsman's happy reflection of the Tagore verse—namely, seven votes in all. The expression of popular opinion is all the more remarkable in that "The Bird of the Wilderness" has been published only about a year, while the other songs receiving a high number of votes have been established favorites for a considerable period. Mr. Horsman's character is quite strong enough to withstand things which are frequently supposed to turn a composer's head. For he represents the modern American type of efficiency. Withstanding such unusual favor as that which followed in the wake of his most famous song was perhaps not so difficult as it might have been for one less proficient in the exercise of will. It is not generally known that Mr. Horsman is identified with the prominent firm of toy-makers which bears his name. Yet such is the case. And he has succeeded admirably in segregating business and art. He pursues them both, but, so far, they have harnessed amicably.

In appearance Edward Horsman reminded the writer of a physician hailing from somewhere south of the Mason and Dixon line. Perhaps it may have been the close-cropped Van Dyck beard which induced the reflection. Mr. Horsman is reserved in manner, but warmth lies near the surface and thaws out the innate geniality after a few moments of conversation.

Naturally, the MUSICAL AMERICA representative's first queries were concerned with "The Bird of the Wilderness."

## Taken Up by Alma Gluck

"I accidentally encountered the poem in Tagore's 'The Gardener' some little time before setting it," said the composer. "The actual process of transcribing it occurred while Mrs. Horsman and I were en route to England. I scribbled it down while we were still aboard the steamer, but did not give it a great deal of subsequent thought. Later, while we were stopping at a country place near Oxford, I showed it to Efrem Zimbalist, who was a guest under the same roof. This was not so very long ago, only a few weeks before the violinist's marriage to Alma Gluck. Right after the couple were wed Zimbalist brought the hastily written manuscript to his wife's attention. She liked it, and used it on



Edward Horsman, the American Composer. The Picture on the Right Was Taken at "Southernwood," East Hendred (Near Oxford), England, in June, 1914. The Manuscript of "The Bird of the Wilderness" Was Completed at This House-Party and Was Shown to Alma Gluck for the First Time on the Day That This Snapshot Was Taken. In the Rear, Reading from Left to Right, Are Mrs. Horsman, Mrs. Coates, Lincoln Steffens, Mrs. Joseph Fels and Althea Jewell. Seated, in Front: Mr. Horsman, Alma Gluck, Efrem Zimbalist, Below Whom Is Walter Coates

her next concert program. As you know, it was favorably received. By the way, I don't believe it is commonly known that 'The Bird of the Wilderness' happens to be my first published song.

"I am practically an auto-didact, having acquired all that I feel is strong and individual through my own researches. Most of my musical efforts, prior to 'The Bird' were in the direction of choral writing. I have been composing now for some fifteen or eighteen years. In the future I intend to concentrate rigidly on the song form, because it is my conviction that that constitutes, as it were, a genuine microcosm, a separate and well-defined musical sphere which is fraught richly with possibilities. Despite what has already been accomplished with this form, I do not believe that it has been sufficiently exploited or developed.

"It is claimed that song writing is the easiest form of musical creation. It is, and it isn't. To evoke a moving reflex, to breathe warm life into words, to heighten and intensify their significance, to reveal a poem's subtler aspects, to encompass quite all that the poet wished to say—these things are far from being a readily or easily accomplished event.

## Piano and Voice as Actors

"Wagner, of course, opened up immense areas for the artistic song composer to sow and till. Consider that master-song, 'Träume.' Its accompaniment, *per se*, is sufficient unto itself, and that is as I believe a song should be conceived. The voice and the piano are as two actors, each possessing an individuality which should not be slighted. The piano furnishes the commentary; it trains the strong searchlights of harmony, rhythm and tone color on phases which the voice line may but inadequately convey, and, at most, strongly suggest. It possesses a vitality which has too often been ignored.

"I repeat, the accompaniment (as it is generally described) of a true art song, should in itself be a work of art which can occasionally be divorced from its vocal complement and still convey a message of beauty. This is the more modern trend, and a very good one it is. It is our task now to carry on the ideas which Hugo Wolf and others like him have formulated.

"Gradually we are getting away from the *malerei* of the 'Pastorale' Symphony Beethoven and Berlioz and Strauss. Musicians are penetrating to the very core of what they undertake to give out. Mirroring the superficial aspects (bird-calls, etc.) no longer obtains in the best circles.

Thank goodness, that is becoming *passé*!

## Wooden Accompaniments

"If a thing is not absolutely pertinent, if it is not just the thing in just the proper place, it is meaningless. Conventional formulae go overboard; there is no stock expression for a hundred or for ten different messages or emotions. I can no longer get all of the old enjoyment out of Haydn, Mozart or much of Beethoven because of the wooden, hackneyed accompaniments which they used so profusely. Brahms conceives figures which are more trenchant and meaningful. Without making originality an end I seek in my writings to avoid the conventionalized arpeggios and other similar figures. In that way I hope to invest my creations with a message which, while it may not be aptly spoken, will at least inform the listener that it is not patterned after the outworn type.

"My most recent efforts have been given to some fascinating translations of old Oriental poems. In choosing a lyric I try steadfastly to avoid those embodying many polysyllable words. These militate strongly against the directness and effectiveness of a song, I believe. English would be a very singable language were the right kind chosen. Our composers should make more use of the short, stubby but very expressive Saxon words. Their accents fit more exactly and the

melodic line goes better, I've found. I wish to make it clear that I believe there to be something inherent in the old English language that is gloriously adapted to music.

## Polysyllables a Drawback

"The greatest stumbling block for opera in English, in my opinion, has been the rather promiscuous use of polysyllabic words. The average verses I encounter (I receive many through the mails) are not susceptible to musical treatment. Tagore's poetry seems ideally fitted; he erects highly colored edifices with the simplest of means. I find in his works a veritable mine of beauty. And his diction is essentially musical.

"How do I manage to divorce art and business? Well, probably my reportorial experience has a great deal to do with it. I was the music critic for the New York Herald for about five years, succeeding Gustav Kobbé when he took hold of the dramatic end. From concerts to work of a totally different character was then my invaluable routine. Often I had to efface the memory of a concert for hours, and resuscitate the impression when my work permitted my writing-up the musical event. This, I believe, taught me to serve two masters. Newspaper work I found splendid training for business; I cannot say as much, however, for musical activities." B. R.

## LEONORA JACKSON WEDS

Noted Violinist and Protégée of Mrs. Cleveland Becomes Mrs. Dr. McKim

Though Leonora Jackson, who a few years ago was regarded as one of the leading American violinists, was married on Oct. 12 to Dr. W. Duncan McKim, a Washington physician, the news was kept secret until this week.

Miss Jackson was a protégée of Mrs. Thomas J. Preston, Jr., when she was Mrs. Grover Cleveland. Recognizing the young violinist's talent Mrs. Cleveland sent her abroad to study. Miss Jackson made her debut in Berlin in 1896, and after playing at several of the courts of Europe appeared in this country in many concerts. In 1907 she was married to Michael L. McLaughlin, who was a wealthy real estate operator in Brooklyn at that time, and whom she divorced later.

Dr. and Mrs. McKim will reside in Washington. Mrs. McKim, who is about thirty-five years old, is considerably younger than Dr. McKim, whose first wife died fifteen months ago.

## DES MOINES MUSIC PAGE

"Register and Leader" Inaugurates Excellent Department

Still another American newspaper is to be added to the list of those which have lately granted a more just recognition to musical activities in their columns—the addition being the *Register and Leader* of Des Moines, Ia. The new musical department of its Sunday issue is in charge of Gilbert Cosulich, music editor of the paper.

This department, as observed in the issue of Oct. 24, records MUSICAL AMERICA's full-page forecast of the Des Moines season in the Special Fall Issue, and further quotes from this journal Paderewski's appeal for the starving sufferers in Poland. There are advance announcements of concerts by resident and visiting artists, and pictures of Geraldine Farrar and Mrs. Grace Clark De Graff, a local soprano, who is to appear in recital. Other issues have given a full account of the recital by Amato and Louise Cox and an interview with Mr. Amato, who declared that "America is the future home of music."

## MME. OLIVE FREMSTAD

Dramatic Prima Donna of the Metropolitan, Chicago and other opera companies.

## RECITAL CONCERT FESTIVALS

For time and terms, write or wire: Maximilian Elser, Jr. Pres. BOOKING & PROMOTING CORPORATION Aeolian Hall, New York City



## MACMILLEN'S ART REACHES NEW LEVEL

Distinct Advance in Artistry in Violinist's Recital—Heard as Composer

Not quickly to be forgotten was the violin playing heard at Francis Macmillen's first recital in Aeolian Hall last Monday evening. The Boston Grand Opera Company opened its New York season on this same night, yet despite the formidable competition furnished by this attraction a very large audience greeted the American violinist.

Mr. Macmillen's art has prospered since his last appearance here. He has broadened on all sides; his tone is more vibrant and flexible, besides being informed with that indispensable quality which comes with the maturer intellect. Not that Mr. Macmillen's art has achieved its zenith; its trend, however, is manifestly toward mastery. Technically his work was above reproach, having reached a stage which may well nigh be accurately described as faultless. Occasionally the mechanical perfection of his playing worked against that fine, unconscious co-ordination which is ever present with the artistic elect. To his credit be it said that a goodly proportion of his program was designed to purvey nobler stuff than mere tests of mental and manual dexterity.

Karl Goldmark's recent passing doubtless explains the rejuvenation of his Concerto for violin. Elman played it on two occasions last week and Mr. Macmillen elected to open his program with the same medium. Goldmark knew the instrument thoroughly, and his only contribution in the larger forms to its literature constitutes a severe tax on the resources of any violinist. Intrinsically the work is by no means important; its composer, a master of smooth, facile melody, having in no wise outdone himself. Mr. Macmillen's interpretation of the three movements encompassed every mood and varied demand which they exhibit and make. The second section, curious in its reminiscences of two diametrically opposed spirits, Bach and Puccini, he gave in memorable fashion.

His second group of numbers offered a lovely melody from Gluck's "Orfeo" (played *con sordino*); an *Allegro* by Fiocco; "Soeur-Monique" of Couperin, arranged by Willy Burmeister, and the tremendous Pugnani-Kreisler "Prelude and Allegro." Enchanting was the Couperin bit, and here mention should be made of the subtle and delicious accompaniment furnished by Richard Hageman. He aided Mr. Macmillen considerably in making this melody properly evanescent and impalpable. The Pugnani work was done with great verve and breadth. It brought forth a storm of acclamation.

Group three opened with Mr. Macmillen's own Barcarole. This was highly pleasing to many present, but, for all that, it is insignificant. At best it is clever in parts, but the main section is superficial, even meretricious, besides being more than one suspects, modelled after Fritz Kreisler's "Caprice Viennois." It was repeated. Sarasate's empty but taxing and vigorous C Major Spanish Dance, which followed, was in turn succeeded by the lamented Sgambati's "Serenata, Napoletana," as fine a trifle as one would ask. Tor Aulin's "Impromptu," finely played, concluded this group.

That perennial rock of strength in the violinist's domain, the Ciaccona of Vitali, closed the scheduled program, and was in some ways Mr. Macmillen's finest contribution. He threw himself into the creation of this massive thing ardently, yet he tempered his passion judiciously. It was to have been done with organ accompaniment, but the great instrument exhibited eccentricities which made Mr. Hageman's aid at the piano imperative. Mr. Macmillen granted some seven extras and finally left an insatiable group hovering about the platform.

Mr. Hageman's accompaniments were fairly electrifying. So superb an example of this art has not before been encountered by the present reviewer. His work was magical. B. R.

### Comments of other New York critics:

Mr. Macmillen is an artist who has grown greatly of late years. His technical facility is now of the first order, and he plays with great dash and authority of execution. His style, too, has become more finished and he has gained both in his sense of nuance and in depth and richness of tone.—*The Tribune*.

It was Mr. Macmillen's first appearance here in two seasons. When he appeared last he had developed into an artist of high standing and last night his playing showed further improvement.—*The Herald*.

His program was lofty and his interpretations were artistic.—*The American*.

Francis Macmillen is rapidly forging to the front. His earnestness of purpose and capacity for the tedious detail of his instrument, to say nothing of his natural ability as a musician, are winning the day. In the past two years he has not only gained a greater breadth of tone but a finer command of delicate effects.—*The Press*.

## MME. MARISKA ALDRICH IS GRANTED A DIVORCE

Decree Awarded in Remote Section of Missouri—Soprano a Member of the Metropolitan Opera Company

Mme. Mariska Aldrich, dramatic soprano, obtained a divorce from her husband, J. Frank Aldrich, a former Representative in Congress from Illinois, at Forsyth, Taney County, Mo., according to dispatches of Oct. 24 to New York newspapers from Springfield, Mo. Forsyth is in one of the most remote sections of Missouri and it is said that the singer, after establishing her residence in the State, went to Forsyth to file the suit in order to avoid publicity. The decree was granted by Judge John T. Moore five minutes after the filing of the suit. Incompatibility, non-support and desertion were alleged in the singer's petition.

Mme. Aldrich obtained her divorce on Oct. 21. She was accompanied by Rose O'Neill, the artist, whose summer home is in Taney County. A dispatch from Springfield, Mo., to the New York *Morning Telegraph* contains the rumor that Mme. Aldrich is to marry Andrea Polah, a violinist, whom she met in Berlin and later in New York and Chicago, although this was denied by both parties concerned.

Mme. Aldrich was a Brooklyn girl. She made her first appearance on the operatic stage at the Manhattan Opera House in 1908, and after that became a member of the Metropolitan Opera Company. In 1911 she went to Germany to acquire additional stage experience. She is still a member of the Metropolitan company, though she has not sung there for several years.

### Francis Rogers at Yale School of Music

Although Francis Rogers expected to teach one day only in the Yale School of Music this season, the prompt filling out of his schedule when the school opened obliged him to undertake another day in New Haven, Thursday of each week, in addition to Monday.

## MELBA SINGS BEFORE PHILADELPHIA THRONG

Academy Filled at Her Recital—Club Gives Tea for Head of Federation

PHILADELPHIA, Oct. 25.—The return of Mme. Melba was hailed with delight by an audience which filled the Academy of Music on Saturday afternoon, a large number of persons being seated upon the stage. Melba received an enthusiastic welcome. In the Mad Scene from Thomas's "Hamlet," her voice lacked some of the fluency and brilliancy of old, but her singing of the "Addio" from "La Bohème," the "Chanson Triste" of Duparc, Bemberg's "Chant Venetien," and particularly of the several songs which she gave as encores, had much of the accustomed power to charm.

In the added warmth and richness so noticeable in the middle and lower tones, Melba's voice may be said to be more beautiful than ever in fact, and never before has she sung with more sympathy or depth of feeling. The audience literally went into raptures over her delightful delivery of "Annie Laurie," Tosti's "Serenata," to which she played her own accompaniment, and, after Arditi's "Se Seran Rose," her final number, the favorite "Good Bye" of Tosti, which the audience simply compelled her to sing. One man, seated on the stage at the end of the first row nearest Melba, proudly picked up a tiny rosebud which fell from one of her bouquets and fastened it in his buttonhole.

Beatrice Harrison, the young violoncellist, whose admirable playing won for her a reputation of the success which she secured here as soloist with the Boston Symphony Orchestra last season, and Robert Parker, a baritone who was well received, although his use of a resonant voice lacks something of artistic certainty and finish, were the assisting solo artists, while Frank St. Leger was a capable and sympathetic accompanist.

### Recital of Kinder Organ School

The first recital by students of the Kinder Organ School, under the direction of Ralph Kinder, was given in Estey Hall last Thursday evening, when Homer F. Rebert, organist of St. Stephen's Reformed Church, Lancaster, Pa., and Henry F. Seibert, organist of Trinity Lutheran Church, Reading, Pa., were heard in an attractive program, with the valuable assistance of Louise Miriam Keene, contralto, and Benjamin F. Evans, baritone. Convincing evidence of the artistic quality and tech-

nical thoroughness of Mr. Kinder's instruction, as well as pronounced individual talent, were given in the playing of both Mr. Rebert and Mr. Seibert. The former gave especial interest to the program by playing as the opening number Mr. Kinder's fine composition for organ, Grand Choeur in A, while the latter delighted with the same composer's effective "In Moonlight."

The music committee of the Matinée Musical Club entertained the active members at a tea, at the Bellevue-Stratford, last Monday, with Mrs. A. J. Oschsner, president of the National Federation of Musical Clubs, as the guest of honor. Those who received, as members of the music committee, were Mrs. Edward P. Linch, chairman; Mrs. Samuel W. Cooper, Mrs. Charles C. Collins, Mrs. Mary W. Nichols, Mrs. Frank Hammell, Mrs. Lewis J. Howell, Mrs. Maude Hanson Petitt, Marie Loughney and Louise Sterrett. There was an enjoyable musical program, in which appeared Flora Cannon, soprano; Camille Plaeschlaert, violinist; Marie H. Brehm, cellist; Emma Rous, harpist, and Mrs. John Z. Jones, accompanist.

A musicale and tea for the benefit of St. John's Day Nursery, which is maintained by the Catholic Church of St. John the Evangelist, was given at the Hotel Walton last Thursday afternoon, a large audience being present. Howard Shelley presided as master of ceremonies. The participants in the program were Dora Shoemaker, Alberta Warner, Julia Robinson, Katherine Rosenkranz, David Griffin, and the members of St. John's boy choir, with William S. Thunder at the piano. A. L. T.

### MME. GABRILOWITSCH HEARD

Contralto Sings in Hartford, Formerly Her Home City

HARTFORD, CONN., Oct. 25.—Clara Clemens Gabrilowitsch was heard in a song recital at Unity Hall on Oct. 21. Although this is her old home, she had not been heard here for several years, and much disappointment was felt last season when her appearance with her husband was prevented on account of sudden illness. On Thursday evening she was warmly greeted and there was appreciative applause after each number. The program was entirely Russian.

On Saturday afternoon, Oct. 23, the semi-annual meeting of the Mt. Holyoke Alumnae Association was held at the home of Mrs. George Goodwin in East Hartford. Geraldine Marwick, one of Hartford's gifted young sopranos and daughter of the well-known contralto and vocal teacher, Mrs. Virginia Pingui Marwick, offered an attractive program. Miss Marwick was ably assisted at the piano by Harriet Crane Pitblado.

T. E. C.



## MME. ANITA RIO

Triumphs at Worcester Festival For Beauty of Voice and Musicianship

Worcester Evening Gazette, Oct. 8, 1915.

"Peculiarly felicitous was the choice of Madame Rio for the noble role of 'Alyce,' one of the childish pilgrims, and the bereaved mother. Her beautiful, fresh voice fitted ideally the part of the ecstatic child crusader, while, on the other hand, she sang the mother's role with a thrilling dramatic intensity seldom heard on the concert stage. Nature has been very prodigal of her gifts to Madame Rio, and her exquisite singing last night showed how seriously and carefully she has cultivated those gifts. Her work throughout was marked by a keen perception of exactly the effect for which the composer aimed and her vocal ability enabled her to give a genuinely artistic interpretation throughout."

Worcester Evening Post, Oct. 8, 1915.

All Former Music Festival Triumphs Exceeded in "The Children's Crusade"

"It does not seem possible that anyone, no matter how steeped in the lore of Worcester music festivals or how devoted to the memory of the past, will dispute the statement that in last night's concert the Worcester County Musical Association attained its supreme height of undertaking and accomplishment. Madame Anita Rio displayed a rich soprano and an apparent love for her music that would have won her public even had her ability been less pronounced than it undeniably was."

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An appreciation by  
**PERCY GRAINGER**

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INTERPRETATION

FREDERICK H. HAYWOOD, DIRECTOR





Dear MUSICAL AMERICA:

So Geraldine Farrar has shocked those good people, the Pennsylvania Board of Motion Picture Censors!

Well! She has shocked a good many people recently and with more reason than she has given the sensitive Quakers.

It seems the censors objected to La Geraldine's acting in a duel scene in "Carmen" for the production of which opera in the "movies" she posed before the camera. In the scene, found objectionable, she "bared her breast" and the censors thought this "too shocking to be seen by the people of Pennsylvania." The judges were to see the production before rendering a decision.

And yet it is not so many months ago that the *North American* called public attention to the large number of young girls who are lured into white slavery in the City of Brotherly Love.

To me this seems like throwing out gnats and swallowing camels.

Miss Farrar's recent exposition of her views as to the relations of the sexes and particularly as to the impossibility of an artist being a mother and leading a virtuous home life may have justly exposed her to drastic criticism and caused her thousands of admirers grave concern, but when it comes to denouncing her performance in "Carmen" as "indecent" and "shocking" that is another matter entirely.

Here we enter the domain of art.

It is no longer a question of "morals."

If Miss Farrar in the duel scene in "Carmen" believes that the character and the action call for the baring of her breast she is absolutely within her rights both as an artist and as a woman!

In an interview in Detroit Miss Farrar is said to have declared: "I do not think a right-minded censor has any better eyesight than I have. Boston had no harsh criticism of it. Rather than have the film mutilated by depriving it of its artistic design I much prefer that Pennsylvania refuse to have it exhibited in that State at all!"

And the little lady is absolutely right.

If a thing be really "indecent" cut it out altogether, but don't "tone it down" to meet the requirements of the over good! For then you do a far greater wrong to good morals because you offer something "suggestive." It is the "suggestive" which is dangerous.

"Nude, not naked," as an artist once exclaimed, when he defended a piece of sculpture.

We all know, of course, that even a rigorous supervision of the film plays is absolutely necessary. But let this supervision be made from a broadminded and intelligent standpoint so that it may be supported by public opinion.

There are scenes between negro men and white girls in the great film play "The Birth of a Nation," passed by these very Philadelphia censors which are an incitement to the lascivious.

Such are far more dangerous to public morality than Geraldine Farrar's artistic realism!

Apropos of La Geraldine's dictum that art and matrimony won't work together a correspondent reminds me that they have worked together not only in the case of certain distinguished singers, but in the case of our most distinguished American pianiste, Madame Fannie Bloomfield Zeisler, who has won international fame, has made a comfortable

fortune by her professional work, has a beautiful home in Chicago, where she lives with three handsome boys, ranging in age from 16 to 25, with her dear old mother, now over eighty, and with her husband, a fine, highly cultured man, and one of the most distinguished members of the Illinois bar. In her case art has not interfered with her duties as wife, mother and devoted daughter.

Then there is Maud Powell, greatest of American violinists, as grand a woman as she is distinguished as a virtuoso. She has carried the highest class of music into the remotest parts of the earth. Indeed, the record of her tours is almost incredible. And with it all she has for years been the faithful wife of her manager, H. Godfrey Turner, one of the ablest, brightest and most enterprising business men in the musical profession.

Then there is Gina Ciaparelli-Viafora, the handsome, celebrated Italian artist and singing teacher, formerly of the Metropolitan Opera Co., a most lovable woman, married, and absolutely devoted to her husband, the noted Italian cartoonist, Gianni Viafora, whose effervescent good nature and wonderful powers as a mimic have kept many a roomful of people in roars of laughter for an entire evening.

Why, bless you, when I think of it, the woods are just full of happily married couples in the musical world!

It is not alone Geraldine Farrar who has bumped up against the overgood, but our dear, ever young and genial friend, David Bispham.

The Sabbath Society in New York has objected to his performance on Sunday of the musical dramatic sketch "Ade-laïde," which portrays the life of Beethoven. Bispham himself appears in the rôle of the great composer.

As Mr. Bispham truly says: "Every Sunday afternoon and evening there are in New York many theaters open where every paragraph of the Sunday law is broken repeatedly."

Why should Mr. Bispham's dignified and artistic offering be discriminated against when vulgar and often suggestive performances are permitted at the vaudeville houses and the movies?

If the sentiment of the community is against dramatic performances on Sunday and a law exists to this effect—well and good! But to enforce the law against the highest class of performances while permitting the lowest class to have practically a free field is to bring the law into contempt.

Well timed is Mr. Bispham's biting sarcasm that while he, who has always labored to raise the standard of the music and the drama in this country is to be silenced, the vulgar parodies of operatic artists and operatic airs by two comedians is permitted on the Sabbath without a murmur or a protest!

You may recall that some time ago I took issue with Miss Geraldine Farrar with regard to her presentation of the rôle of *Madama Butterfly*. I held that it was too self-assertive, too self-conscious and that, therefore, it lacked that sweetness and charm which we associate with the Japanese woman and especially with the Japanese *Geisha*.

Miss Farrar's friends rose in protest! Well, the rôle was recently played and sung by a Japanese prima donna, Mme. Tamaki Miura, a member of the Boston Opera Company which has been giving a season of opera in Chicago.

Mme. Tamaki Miura was the sensation of the hour. Her performance was hailed as a revelation, even though her voice is not a great one, measured by our standards.

But let us see what she says with regard to the position of the Japanese woman, which is the point I wanted to make in my criticism of Miss Farrar's performance.

"In my country," said she, "a woman may not even walk in front of her husband on the street. In Japan women students do not enter the schools on the same footing with men. . . . In my country, if a woman's husband deserts her she has no alternative but to kill herself. She has no standing in society after he leaves her."

For centuries women in Japan have been compelled to occupy what would be a degrading position, according to our American ideas.

Out of this, however, with true feminine idealism they have bred out a wondrous charm, a most appealing gentleness and sweetness.

When, therefore, one of them is represented, as Miss Farrar does, as a snippy, snappy, mixture of *Carmen* and a vivacious *cocotte* from the Quartier Latin in Paris it grates on the nerves of those who have any knowledge of the Japanese character.

In her recent interview in the New

York *Tribune*, therefore, Mme. Tamaki Miura has, unconsciously, of course, defended and indorsed the position I took in the matter.

It is with sincere regret that I hear that Moriz Rosenthal, the distinguished Austrian pianist, is not to come to America this season, the reason given is that being still of military age he cannot be excused.

I presume it will be said that we have enough foreign pianists here anyhow, and so he will not be missed.

Rosenthal, however, is more than a mere virtuoso, of whom we have now an *embarras de richesses*. He is a highly cultured man, with a distinctive personality, as those know who have the honor and pleasure of his acquaintance.

On his former visits to this country he gave out some interviews which were unique.

For my own part I shall always hold him in the highest regard as he was one of the first, with Jean de Reszke, the great Polish tenor, to take a firm and decided stand against a certain notorious sheet which has long disgraced and dishonored the musical profession!

The stand you have taken against the practices of certain so-called managers in the musical world is timely.

The situation has long been so disgraceful as to call for drastic treatment.

The idea of a manager being able coolly to pocket thousands of dollars entrusted to him by those who seek a début or concert engagements without, in some cases, giving the slightest return has long been an open scandal among musical people.

## HEMUS MAKES AMERICAN SONG PROGRAM AN ANNUAL INSTITUTION

### Baritone Plans Third Recital of Native Composers' Works for New York

THE American idea in music has taken a strong hold, but at the present time there are comparatively few singers who have taken advantage of its fullest significance. One concert artist, keen to realize the possibilities in the great movement which is sweeping the country today, is Percy Hemus, the baritone, whose work is unique in that he was the first to establish in New York an annual recital of songs by native song writers.

"With the all-Russian, all-French and all-German programs that are offered yearly, not one apostle has stepped forward with an annual offering of American songs," declares Mr. Hemus. "Perhaps this could not have been done ten years ago. I shall not discuss that, but it can be done and is being done today."

Mr. Hemus announces that he will give his third annual program of this character on Nov. 8 in Carnegie Hall. He has sent out an appeal to a large list of lovers of music, teachers, composers, students and singers, asking them for their support in his effort to establish as a definite institution his annual American song program.

Mr. Hemus gave one of his American programs in Trenton on Oct. 21 with Gladys Craven as his accompanist. Judging from local reports the recital was an emphatic success. Among the songs offered on this occasion were:

"Glitchie Manito the Mighty," by Carl Busch; "Sigh No More, Ladies," by George B. Nevin; "Hour of Dreams" (dedicated to Mr. Hemus), by Ward Stephens; "A Fragment,"

As you said in your Fall Issue, the New York *Evening Post* took up the situation as far back as 1909.

I agree with you, however, that the remedy is not, as the *Post* suggested, to be found in the elimination of the manager, but rather in the support of those who conduct their business in an honorable and reputable manner and also by the entrance into the field of young, energetic, enterprising, reputable concerns.

There is not only room for but need of the musical manager.

But the day of the old-time manager who, for fear of exposure, shared his "graft" with the blackmailing musical sheet has gone by.

We have, I am glad to say, many honest and reputable managers, not only in the large cities but throughout the country and a goodly percentage of them are women. For years they have had to bear the odium cast upon their business by the "crooks."

According to the Chicago *Tribune* Maria Gay's husband, the tenor, Zenatello, has threatened to wipe the floor with Baklanoff, the baritone, because he made "love too hotly" on the stage in "Carmen."

As for Maria Gay she says: "If my acting deceived my husband I am pleased as an artist, although naturally sorry as a wife!"

As for Baklanoff, he says: "If that little tenor wants to fight—*eh bien!*—I'm at his service."

As for Max Rabinoff, the manager, he is running around with "olive branches." Anyway, it makes a good press story, and one a little out of the ordinary, says your

MEPHISTO.



Percy Hemus, an Ardent Propagandist for the American Composer of Songs

by Arthur Hartmann; "For ever and a Day," by Albert A. Mack; "A Venezuelan Guerilla Song," by C. Linn Sailer; "Spring Rains," by Rubin Goldmark; "Love is a Sickness," by Horatio W. Parker; "The Pauper's Drive," by Sidney Homer; "Deserted," by Edward MacDowell; "A Belated Violet," by Clayton Johns; "Sunset at Kokkedal," by Carl Busch; "The Pipes of Gordon's Men," by William G. Hammond; "When the Misty Shadows Glide," by John A. Carpenter; "Invictus," by Bruno Huhn; "Flower Rain," by Edwin Schneider; "Sad Memories," by Lulu Jones Downing; and "Danny Deever," by Walter Damrosch.

### Washington's Schedule at a Glance in "Musical America's" Calendar

WASHINGTON, D. C., Oct. 23.—Willard Howe, local correspondent for MUSICAL AMERICA, has issued a partial calendar of the musical events that are scheduled to occur in Washington this winter. The calendar provides for about six months, including October, and concludes with a list of artists whose dates are to be announced later.

### Value of a Metropolitan Parterre Box Estimated at \$200,000

Few changes are announced among the holders of parterre boxes at the Metropolitan Opera House for this season. The value of the boxes, as expressed in money, steadily rises, though it is very seldom that one of them is for sale. One of the stockholders in the Metropolitan Opera Real Estate Company is said to

have estimated the value of his parterre box as \$200,000. The rental value of these boxes is from \$13,000 to \$15,000 for all performances and for one performance (other than the opening night, when the value is doubled), about \$25. General Manager Gatti-Casazza has announced a considerable increase in general subscriptions for this season over last year.

### What "Musical America" Has Done for American Music

To the Editor of MUSICAL AMERICA: MUSICAL AMERICA has done more for American music than all the publications in the United States have accomplished combined. It is truly the Musicians' Bible.

Yours very truly,

GEORGE W. FITZROY.

Provo, Utah, Oct. 15, 1915.



## Words of Praise for the Special Fall Issue

To the Editor of MUSICAL AMERICA:

To any one who watches the growth of the arts in the United States the advancement of all musical interests is not a surprise. But such an issue of MUSICAL AMERICA as you have produced in your fall number visualizes this growth in a very convincing manner. I congratulate you on the accomplishment.

Believe me,

Very cordially yours,

EDWARD BOK.

(Editor-in-Chief *The Ladies' Home Journal*).

Philadelphia, Pa., Oct. 25, 1915.

To the Editor of MUSICAL AMERICA:

I wish to compliment you on your last edition of MUSICAL AMERICA, Oct. 16. It is a wonderful piece of work, and shows what brains and energetic work can do.

No doubt you will (and have) received a great many congratulations, but none can be more heartily given than from,

Your old friend,

RICHARD ARNOLD.

(Of the Board of Directors, New York Philharmonic Society.)

New York City, Oct. 21, 1915.

To the Editor of MUSICAL AMERICA:

I have just had a chance to look over your special issue and I am agreeably surprised to find such a complete, comprehensive and entertaining presentation of musical affairs from every point of observation. Of course I would expect something exceptionally good in any special effort which you might make, but this particular number, to the man outside of the office at least, is so redundant with good goods, both text and advertising, that I feel like complimenting the sponsors for it. There must have been a tremendous amount of work on it, and it all shows up to advantage.

Sincerely,

EDWARD W. DREW.

(Trustee, the New York Press Club.)

New York City, Oct. 26, 1915.

To the Editor of MUSICAL AMERICA:

I congratulate everyone concerned for the magnificent fall issue. It has been the sensation of the musical world, and I find everyone reading it line for line in all places. I think that MUSICAL AMERICA is the *Saturday Evening Post* of the musical world, or should I say the *North American Review* or *Harper's*? I can

trace direct results to the legitimate advertising space which our artists use, and my brother reports that he cannot book any artist unless he is backed up by intelligent display space in MUSICAL AMERICA. Sincerely yours,

MAURICE FULCHER.

Nashville, Tenn., Oct. 24, 1915.

To the Editor of MUSICAL AMERICA:

Please accept my sincerest congratulations on your big fall number.

It is most attractive and exceedingly interesting. Thank you so much for your courtesy to me in your paper.

Very sincerely,

MYRTLE IRENE MITCHELL.

Kansas City, Mo., Oct. 22, 1915.

To the Editor of MUSICAL AMERICA:

I have just returned and find copy of the Special Issue of MUSICAL AMERICA, which I want to compliment you on. Not only is it beautifully got up, but it contains so much valuable information which I shall make good use of. My advertising pages, too, were very nicely arranged.

Sincerely yours,

WALTER ANDERSON.

New York City, Oct. 23, 1915.

To the Editor of MUSICAL AMERICA:

As a demonstration of wide-awake enterprise, completeness and general excellence, your Special Fall Issue of MUSICAL AMERICA is unique. You are to be congratulated on this splendid prospectus of Music and Musicians in America.

The country is indebted to you for this remarkable and impressive showing of the wonderful progress in the appreciation and patronage of music which is being realized all over the United States.

This issue is another of the many features which make MUSICAL AMERICA indispensable to every musician and patron of music.

Yours very truly,

HOLLIS DANN.

(Head of Department of Music, Cornell University.)

Ithaca, N. Y., Oct. 18, 1915.

To the Editor of MUSICAL AMERICA:

The staff of MUSICAL AMERICA will certainly be flooded with complimentary letters on the Fall Issue, but that is no

reason why I should not be allowed my little say.

It certainly is a wonder in the way of a musical publication and leaves one filled with surprise that there is really so much to be learned about what is happening and about to happen in the musical world.

It can only be supplanted on one's studio table by the next number, issued in 1916.

Cordially and with sincere congratulations,

FAY FOSTER.

New York City, Oct. 21, 1915.

To the Editor of MUSICAL AMERICA:

I wish to congratulate you for the special Fall Issue of MUSICAL AMERICA. I have read the story written by that ever-interesting writer, the editor of MUSICAL AMERICA, John C. Freund, and I can assure you it was very interesting to me, as it was right to the point, and written by one whose experience in this line of work has no equal in this country or any other country.

I have not had a chance to read many of the stories, but I know the entire copy contains very interesting and worthwhile reading matter for all progressive musicians.

It is just such copies of a musical paper like this one that help the musician along on his road of life.

Yours respectfully,

W. E. CASTELOW.

Meriden, Conn., Oct. 17, 1915.

To the Editor of MUSICAL AMERICA:

The Fall Issue of MUSICAL AMERICA of 1915 received.

The conservatory management wishes to compliment you on this superb edition. It cannot be surpassed by any other musical paper in America nor in Europe. Musicians of this country should be proud of such a worthy paper for the advancement it strives for in musical standardization.

Yours, in the right key,

VOGET CONSERVATORY OF MUSIC,

Otto A. Voget, Director.

Norfolk, Neb., Oct. 20, 1915.

To the Editor of MUSICAL AMERICA:

I would like to offer my congratulations for the handsome appearance of your Special Issue—its bulk has not yet had an opportunity to be tackled by this busy, overworked musician, though the temptation to neglect practice on my recital program for the purpose is very great.

Very truly,

MARGARET ANDERTON.

New York City, Oct. 20, 1915.

To the Editor of MUSICAL AMERICA:

Congratulations on your Fall Issue. "Favorite Songs of the Artists" is interesting. Mr. Farwell's writing is always absorbing and illuminating.

Sincerely,

EVA HEMINGWAY.

Grand Rapids, Mich., Oct. 21, 1915.

To the Editor of MUSICAL AMERICA:

Congratulations on the Fall Issue of MUSICAL AMERICA. You are doing good work for the music and musicians of this country. I for one fully appreciate your efforts and wish you continued success.

Yours truly,

W. D. ARMSTRONG.

Alton, Ill., Oct. 21, 1915.

To the Editor of MUSICAL AMERICA:

The Special Fall Issue of MUSICAL AMERICA was simply wonderful, and showed better than anything else could the great work being accomplished throughout this country by Mr. Freund, and in the columns of MUSICAL AMERICA in behalf of the American composer, teacher and musician. *Long may the work continue!*

J. L. BRIGHT.

Bangor, Me., Oct. 22, 1915.

To the Editor of MUSICAL AMERICA:

Was mighty glad that I began taking MUSICAL AMERICA when I did, so as to have your Special Fall Issue. I think it great.

Sincerely,

G. DAVIS TEILLEART,  
Dean of Piano Department,  
Colorado State Normal School.

Gunnison, Colorado,  
Oct. 21, 1915.

To the Editor of MUSICAL AMERICA:

I hasten to renew my subscription so as not to miss a number.

The Fall Issue was sure "some issue."

Sincerely yours,

FRED. KILLEEN.

Lansing, Mich., Oct. 19, 1915.

[From Cleveland "Town Topics"]

The Special Fall Issue of MUSICAL AMERICA, which bears the date of Oct.

16, is at hand, and presents a review of the musical resources of the country in such complete and orderly fashion that it is bound to be a reference book for the season to all who study musical conditions in different cities, either from the standpoint of the professional manager, or the director of club activities. A special item of interest is the list of ten favorite songs of American composers, given by twenty-five of the leading American concert singers of the day, sopranos, contraltos, tenors and baritones. The cities are indexed, and in connection with the bulletin for each is a summary of its activities in compact form. The volume is a compendium of music in the United States for 1915-16.



**Merle  
Alcock**  
**Contralto**

### Triumphs at Worcester Festival

Olin Downes, of *Boston Post*, said: "A delightful experience supplied by the singing of Merle Alcock—the tone was beautiful and full in all registers when she sang Verdi's air, and it is distinguished by a warm, noble and womanly quality which makes one remember the voice LONG after the details of the concerts have faded into the background. She sang, too—like a true artist. Throughout her appearance the simplicity and sincerity and enthusiasm of the singer felt by everyone—made her performance ONE OF THE MOST ENTERTAINING OF THE FESTIVAL."

Arthur Wilson, of the *Boston Globe*, said: "Mrs. Alcock has a deep musical feeling and a glorious voice."

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## HAROLD BAUER AS A TEACHER

Intimate Glimpses of the Famous Pianist in the Rôle of Preceptor and Friend—How He Illuminates the Cardinal Principles of His Art

By ALEXANDER RUSSELL

PUBLIC interest in the artistic ministrations of Harold Bauer, the virtuoso, has long been so great that Harold Bauer, the teacher and friend, is, by comparison, little known. It is with a keen appreciation of the difficulties of the undertaking that I shall attempt to give a few impressions, stored away in the treasure house of musical experience, gleaned during an all too short personal contact with this master-musician and citizen-of-the-world in the relation of pupil and teacher.

Some years before this relationship was established, the art of Harold Bauer came vividly before the range of my musical vision. I heard him play for the first time and shall always contend that he played alone to me that night, in spite of the thousand or more other listeners present. Never since have I been able to overcome this conviction when listening to him, for he plays in a manner that leaves just you and the music alone together. So it was that I immediately became a Bauer devotee and registered a vow to study with him some day.

When at last I knocked on his door in the Rue Ville Just, Paris, I felt as if an old acquaintanceship was to be renewed. Had I not already been introduced to him through his playing? Compared with this, mere physical introduction paled into insignificance. I was coming to him, after much correspondence and frequent conflict of plans to lay my musical soul bare to his critical but kindly gaze. From an inner room shut off by glass doors from that into which I was ushered, Mr. Bauer could be heard soothing the struggles of a Brahms victim. Having but lately known, through sad experience, the strict justice which Berlin metes out to the unwary student, I regretted heartily that the Chopin Scherzo (which I was to play for him) and I were better friends. We were hardly on speaking terms. A final anguished struggle from the inner room, a word of advice, the sound of departing footsteps, silence—then the doors of the ante-room opened and I stood looking into the keenest eyes I had ever seen.

A strange sensation, as if Mr. Bauer were looking at something beyond, made me turn to see what it was. There was nothing there. He was merely looking through me, and apparently finding nothing to arrest his gaze. Alas, poor Chopin Scherzo! It oozed out from the tips of my fingers, through sheer apprehension.

"At last we meet, Mr. Russell!" he said. "Yes," I replied, "but I already know you. I was introduced to you through our mutual friends, Beethoven, Schumann and Chopin." Thus we began.

### Playing for Bauer

Then followed questions about my study in America and in Berlin; what was my most pressing need, what my ambition? In a short time, we had established the most cordial relations, and there came to me the first glimpse of Bauer as a teacher—he gained my confidence. Observing the Chopin Scherzo under my arm, he suggested that I play. Now the crowning ordeal of a student's life is the first time he plays for a great artist. The helpless composition appears to be completely filled with wrong notes.



Photos by John Wanamaker

Above—Harold Bauer, Playing the "Minute Waltz" of Chopin in Fifty-one Seconds "Flat." Below—Mr. Bauer in a Characteristic Pose, Playing the C Sharp Minor Prelude of Rachmaninoff. Standing—Eastwood Lane, P. K. Van Yorx and Alexander Russell

The pages seem interminable, and, always in the fateful distance, looms the "hard place" toward which some remorseless current of sinister power drives him with appalling speed. Never does the heart beat so freely or the breath come so easily as when, with set teeth and perspiring brow, he somehow sweeps past the dread spot and comes to anchor in the quiet haven which marks the end of the piece.

Mr. Bauer's first remark when I had ceased to irritate the welkin showed me the second great principle of his teaching. "That was very good. I should say you have sufficient technique. Rather than try to give you more just now, I shall try to make what you have more useful to you." He was not interested in finding out how little I knew, but in how much I could learn. Later I learned that this principle logically included a third: When that which you have already acquired is made more useful to you, you have already added to your store both of technique and musical knowledge.

His next criticism was a direct application of this principle: "You articulate all your notes too much. The trio of the Scherzo (C Sharp Minor) is a series of sustained chords, followed by descending arpeggiated runs. The notes of these ar-

peggios should be smothered—throw a veil over them. Use a different finger action; hold the pedal down throughout." I had been carefully picking out each note with conservatory correctness of curved fingers. He then played the passage for me, and at once a fourth principle became clear: The value of tonal and color contrasts produced by different kinds of finger touch.

To illustrate this, Mr. Bauer played for me the opening measures of the "Waldstein" Sonata, remarking that it was quite admissible, of course, to play it in a different manner, but that it was always essential that there should be contrasts in the tone qualities produced in the various phrases. Thus, "the study of technique should be based upon its value as a means of expression, for in itself without relation to its employment, it is nothing." These illustrations served to stimulate my imagination to such an extent that it was filled with a vision of endless possibilities in tone-painting. Thus a fifth principle was revealed: He awakened the imaginative faculty. This was true of everything I played for him—Beethoven, Chopin, Schumann, Franck and Brahms; yes, even Brahms. Did he not liken the Brahms G Minor Rhapsody to a Rock

of Gibraltar, against which the waves of the seas beat in vain? Perhaps this illustration may explain Mr. Bauer's happy faculty of making Brahms *persona grata* with the average layman. At any rate, I do not believe that Brahms is a problem in differential calculus to Bauer.

In a particularly difficult passage in the Etudes Symphoniques I remarked that no amount of practice seemed to make me absolutely sure of it when playing up to tempo. Would he show me some method of practicing, to overcome this?

"If I knew some sure way to practice it, I would first apply it myself," said he, "although, I have not played it in some time, let me see if I can do it."

He then played it, yet I could detect no false notes. "But, I probably played several wrong notes," he declared. "Well," I replied, "your rhythm was so incisive, the sweep of your playing so irresistible, the musical content so clear, that if you played wrong notes, I heard only the right ones." In this way a sixth principle of his teaching impressed itself upon me: Accuracy, while necessary, is primarily a means to the end, not the end itself.

### Encouraging Initiative

One day I asked him to show me how he would play a certain composition which I was to bring him for the first time at the next lesson. Mr. Bauer was unwilling to do this, on the ground that he did not want any preconceived interpretation to hamper the full play of my intelligence and imagination. So I prepared the music as best I could and submitted it to his criticism the following week. After having thus learned how I had studied it, he then played it for me, not as a demonstration of his interpretation, but to illustrate what he meant by the way he played it. I understood then a seventh principle of his teaching: Initiate, do not imitate.

Like everybody else, I had my share of memorizing difficulties. Mr. Bauer pointed out in this connection that there are three kinds of memory: first, the muscular (or mechanical); second, the intellectual, and third, the emotional. These primary divisions are, of course, sub-divided into various other phases, and loss of memory can be attributed to any one of these phases or any combination of them. At the same time, it is rarely the case that at least one of these different kinds of memory is not free to help out the others. For example, if it is the muscular or habit memory which is affected, probably the intellectual will not be so affected.

Nervousness is cumulative, and, paradoxical as it may seem, may be helped by removing the effect, since the cause is beyond treatment. For example, fingers running away, fingers sticking to the keys, loss of memory, trembling or cramp of pedal leg; these bugbears of public performance can be prepared for in advance in private practice. Thus, if the fingers stick to the keys, practice raising them very high; if the fingers run away, practice close to the keys; should there be a tendency to cramp in the leg, raise the heel from the floor, etc.

It was not, however, until later that I discovered what, to me, is the great secret of Harold Bauer's playing, thus revealing the password to his kingdom—comprehensive command of tone color and infinite skill and variety in the employment of it. I had always believed that musical sounds possessed certain colors which could be heard by the ear just as color is seen by the eye. Bauer proved it to me. He seems to have the whole science of the interrelation of color and sound waves at his command—a veritable tonal spectrum analysis. Having discovered that overtones, harmonics and other such physical phenomena interested me, he proceeded to give me tantalizing glimpses of the possibilities which lie dormant in the pianoforte. Later, when I had learned to apply some of this to my own playing, whatever fleetness of fingers

[Continued on page 10]

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## HAROLD BAUER AS A TEACHER

[Continued from page 9]

I had acquired took on a new meaning in this connection I learned several important things:

*The notes produced by a violin sound dissimilar, therefore the violinist should endeavor to make them sound as much alike as possible. The notes produced by a piano are similar in sound, therefore the pianist should endeavor to make them sound unlike. (According to this, most piano teaching of to-day is done backwards!)*

### Three Kinds of Noises

There are three kinds of noises produced by the pianist—the impact of the finger upon the key, the sound of the key against the key bed, the sound produced by the hammer against the string. These three distinctive sounds can be combined so as to produce qualities of various character.

The five fingers of the hand normally produce five different kinds of tone quality; luckily, no amount of technical exercise will ever make this physiological phenomenon entirely disappear.

Mr. Bauer also showed me the mysteries of the interrelation of intervals within any given chord, that is, the colors produced by emphasizing one or two notes more than the rest. By such means I have heard him produce an actual snarl of tone (introduction to F Sharp Minor Sonata of Schumann) and an ethereal floating zephyr from two chords spilled four octaves apart (Etudes Symphoniques). At times he kept the damper pedal vibrating almost incessantly, in a manner not unlike the violinist's vibrato. Anent this, he remarked: "There are pianists who say that the pedals are not essential. The pedals are the lungs of the instrument." Small wonder some piano playing sounds tubercular!

"The piano," Mr. Bauer continued at another lesson, "is a mechanical instrument, therefore nothing of the physical characteristics of the performer enter

into it; the case with the voice is exactly opposite. However, such individual characteristics can be approximated in piano playing." For instance, one day, while playing the Handel-Brahms Variations, he suggested that a particular variation should sound "chubby." ("Ah, Mr. Bauer, one must be chubby like you to play it like that!") Another time he said: "Certain musical phrases inevitably suggest gesticulation, like those of an orator or an actor—this one (pointing to the music) is the shaking of a clenched fist; that one, a farewell wave of the hand, etc." It was with great re-

lief that I heard him tell a fellow-student: "It is a good thing to be a little nervous in public playing; it gives a certain vitality—a higher keying-up, which might otherwise be absent."

After you have finished with your lesson, if there are no others to follow, sometimes you may be admitted to an inner circle. If so, he will then bring out a curious little box, lift the lid, and offer you a Russian cigarette, made especially after his own recipe. Then, woe to you if your wits be not more nimble than your fingers, for Mr. Bauer wants you to talk to him!

because of the war. Now this does suggest the possibility that, if they had omitted Europe from their considerations and done a little earnest searching at home, they might without such exhausting labor have found something worth producing.

## STOCK'S ORCHESTRA GIVES DELIGHT IN INDIANAPOLIS

Marie Kryl Soloist with Chicago Symphony in First Orchestral Event of City's Season

INDIANAPOLIS, Oct. 16.—The first orchestra concert of the season was the one given on Oct. 9 by the Chicago Symphony Orchestra, Frederick A. Stock, conductor, which the Redpath Series offered. Tomlinson Hall held more than 2000 persons who were subscribers to the entire course.

Marie Kryl, the youthful pianist, who was the soloist, played the Saint-Saëns Concerto, astonishing the musicians, who recognized her talent and admitted the broad musical conception, which characterized her playing.

The program for the first meeting of the Ladies' Matinée Musical, which took place on Wednesday afternoon, Oct. 13, at the Hollenbeck Hall, was in charge of Mrs. G. Jackson. The participants were Mrs. H. Baxter, pianist; Mrs. W. Woallers, Mrs. Glen Friernwood, Mrs. Herbert Rice, Mrs. Lena Howard and Mary Traub, vocalists; Mrs. Gaylord Yost, violinist, and the accompanists, Mesdames Henry, Sharpe, Flanner and Mr. Friernwood. P. S.

## MELBA'S MONTREAL CONCERT

Prima Donna Raises \$10,000 for the Red Cross Fund

Reports of unusual enthusiasm come from Montreal in connection with Mme. Melba's concert there on Oct. 13 in aid of the Red Cross Fund. The concert was held in the Arena, the largest building obtainable, and it was packed. The net proceeds are expected to exceed \$10,000. The event was under the patronage of the Duke of Connaught, Governor General of Canada, who was present with his staff.

Mme. Melba refused to accept any fee for her services. She sang brilliantly, her numbers including the Mad Scene from Thomas's "Hamlet," "Depuis le Jour" from "Louise," "Vissi d'Arte" from "Tosca," the Addio from "La Bohème" and the Arditi waltz song. At the close, accompanied by the Grenadier Guards Band, Mme. Melba sang "God Save the King," the entire audience joining and waving flags and cheering.

## When Our Conductors Seek Novelties

The music of the American composer should be played whenever it is good, writes W. J. Henderson in the New York Sun, no matter whether there is a war in Europe or not. It should not be played when it is not good, no matter how sweetly the dove of peace coos in the Wilhelmstrasse. On the other hand, the preliminary proclamations of some important musical organizations have told us that the conductors have had all sorts of difficulties in procuring novelties in Europe

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CHICAGO, Oct. 18.—Last Tuesday afternoon in the Louis XVI room of the Hotel Sherman, the Tuesday Art and Travel Club of Chicago began its present season, and, after an address of welcome by the president, Mrs. E. K. Fleming, Henrietta Wakefield, the noted contralto, formerly of the Metropolitan Opera House, gave an interesting song recital.

Miss Wakefield sang four groups of arias and songs and in all of these her rich voice, consummate artistry and rare musicianship came to the fore. She was received with enthusiasm and responded to many encores.

Edgar Nelson was the accompanist and aided materially in the success of the afternoon. M. R.

J. Elwin Smith, a pupil of Dr. Fery Lulek of the Cincinnati Conservatory of Music, filled an important engagement recently with the Woman's Club of Louisville, Ky. Mr. Smith's singing was received with great enthusiasm.

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## ECHOES OF MUSIC ABROAD

**Pachmann in His Merriest Mood at His First London Recital of the Season—War Hampers Munich Orchestra and Defers Its Opening Concerts—Germans Resent Appointment of Hungarian to Succeed American Violinist in Berlin Philharmonic Orchestra—Karl Klingler Now Called to the Colors—Mark Hambourg in a Shakespearian Phase at His First Recital in English Metropolis—English Musician Suggests that Foreign Artists Visiting His Country Be Taxed One-Third of Their Value in Their Own Eyes—Berlin Soprano Engaged for Chicago Company Decides to Remain in Germany—Two Americans the Backbone of Prominent Berlin Quartet**

IT would take more than a world war to suppress the Puck in Pachmann. This unique Russian, who seems to have been spared the slightest taint of the inbred melancholy of his race and to have discovered the secret of perpetual childhood, was in a veritable gale when he gave his first recital of the season in London the other day.

It was the Pachmann of old, "the Pachmann of jest and gibe, of smirks and smiles, of playful, cheery prattle; the chartered libertine of the concert platform," as Robin H. Legge describes him in the *Daily Telegraph*. And at the same time he was in one of his most sensitively poetic moods. Characteristically, he made a long introductory speech before playing Beethoven's Thirty-two Variations, a speech that led his hearers to expect something stupendous in his performance of them, and, just as characteristically, he played them in a manner that was by no means impressive. He was more at home in Mendelssohn's E Minor Prelude, which paved the way to the inevitable Chopin group, and, of course, in the Polish tone-poet's works he found himself in his rightful element. He reached his climax in the B Flat Minor Prelude, for who can play this with the exquisite grace and subtlety of coloring with which he glorifies it? And Pachmann is now sixty-seven. His second London recital will take place next week.

Russian pianists are not hard to hear in England just now. Besides Pachmann, Basil Sapellnikoff is there, touring the Provinces, and there are also Mark Hambourg and Benno Moisewitsch. Then Wassily Safanoff is there again, not only to conduct, but to teach and probably to do some playing, as well.

\* \* \*

**MARK HAMBURG'S** first program in the series of four that are to be spread over the first three months of the London season had a most interesting beginning. There was the Pavane of the Earl of Salisbury, by Byrd, John Bull's "The King's Hunting Jig," the Gibbons Pavane of the Earl of Salisbury, a Fugue by John Blow, Purcell's Suite in G and a Sonata in B Flat by Arne—all compositions of the sixteenth or seventeenth century, with the exception of the Arne sonata, which is of the eighteenth.

For once, it seems, in this early English music this usually over-strenuous pianist "roared as gently as any sucking dove." He was more like his customary self, however, in Handel's "Harmonious Blacksmith." By the way, the *Daily Telegraph's* critic has come to the conclusion that Taussig's version of Bach's Toccata and Fugue in D Minor is "a truly awe-inspiring example of musical frightfulness." Some day, doubtless, Bach unadorned will be just as fashionable again as the frilled and furbelowed Bach of present-day programs. By placing preludes and fugues of the Well-Tempered Clavichord's Forty-eight on his recent programs Harold Bauer has already given this movement an effective fillip.

\* \* \*

NOW that Felix Weingartner has got nicely settled in Munich, in answer to the call to be the Munich Concert Society's conductor this season, he finds himself without any immediate work in

the city on the Isar, for the society has postponed the commencement of its season's activities until the first of January.

Truth to tell, the war has played havoc with the personnel of the orchestra of Munich's Konzert-Verein. More than half of the musicians have already been

to conduct the concerts of the Vienna Philharmonic Orchestra this winter.

SINCE Louis Persinger threw over his position with the Berlin Philharmonic Orchestra in order to accept one more alluring to him—that of concert-



Ethel Hansa

One of the few American singers who have elected to remain in Berlin during the troublous times of war is Ethel Hansa. This young soprano has profited to the full by her opportunities at the Deutsche Opernhaus in Charlottenburg, where Eleanor Painter, the star of the "Princess Pat," won her laurels in serious opera. Miss Hansa is seen here in two of her favorite rôles: at the left, as *Zerlina* in "Don Giovanni"; at the right in the name part of "La Traviata."

called to the colors, while of those still left a large number are awaiting the summons, so that the society feels itself too seriously crippled at present to give concerts up to its usual standard. Suitable substitutes to fill the gaps are, naturally, hard to find just now.

Weingartner will not be at a loss for something to do in the meantime, however. Even with his home in Munich, he remains the musical director—the prima donna director, apparently—of the Darmstadt Court Opera, and he is also

master of the San Francisco Symphony Orchestra—he has been looked upon in Berlin as *vertragsbrüchig*, which, being translated, means guilty of contract-breaking. And this is deadly approbrium. However, it is not bothering Mr. Persinger.

To succeed the young American violinist Professor Kress of Budapest, a former pupil of Ysaye, has been appointed second concert-master of the Berlin orchestra. At the same time a new solo 'cellist has been engaged, a Portuguese artist named Orobio di Castro.

And just here chauvinism has shown its head. The *Allgemeine Musik-Zeitung*

expresses indignant astonishment over these appointments, despite the fact that the new violinist represents an allied nation and the new 'cellist a neutral one. Its point is, that in such times as these the first choice for vacancies in the leading concert orchestra of the capital of the German Empire should fall upon musicians of the German Empire, especially in view of the fact that the orchestra is supported by public funds of the capital city.

Such chauvinism is quite comprehensible and even justifiable in the case of the Portuguese 'cellist. But it degenerates into a very petty spirit indeed when it is aimed at a citizen of the Austro-Hungarian Empire. Such is the irony of war comradeships!

\* \* \*

BECAUSE of "political conditions," so the announcement reads, Elizabeth Boehm van Endert has decided not to come to America this season, after all, for her projected concert tour and her engagement with the Chicago Opera Company. Instead, the German soprano will remain in her home country. She began her season there on the 12th of the month with a song recital in Berlin, which was followed by an engagement as soloist at one of the Berlin Philharmonic Orchestra's Nikisch concerts in Hamburg.

Apparently Mme. van Endert is not to sing again at the Berlin Royal opera. She had already severed her connection with that institution before coming over to America for her first engagement with the Boston Symphony Orchestra.

As far as the Chicago company is concerned, the defection of no one singer can work havoc at all effectually with the repertoire this year, for it is understood that, with only two or three exceptions—Geraldine Farrar and John McCormack and possibly one or two others—none of the star singers engaged by Director Campanini has been promised more than five appearances.

\* \* \*

JUST the other day came word that Ernst von Dohnanyi, the Hungarian pianist at the head of the piano department of the Royal High School of Music in Charlottenburg, had been drafted into military service. Now that Royal Prussian institution—radically rejuvenated since the death of Joachim and the retirement of many of his staff colleagues—is about to lose another of its musical "young bloods," as the violinist, Karl Klingler, has received his instructions to lay down the fiddle and the bow and shoulder a rifle.

Walter Soomer, the baritone, the immediate predecessor of Hermann Weil at the Metropolitan, has been more fortunate than many of his colleagues in receiving prolonged leaves of absence from his military duties to fill professional engagements. Since the beginning of the war he has been enrolled as a substitute officer. He has just been granted another long leave to sing at concerts and make guest appearances in opera. Incidentally, he has moved back to his beloved Leipsic from Dresden, where he was never quite happy—the critics there were rather severe on his singing, one of them so rabid, in fact, that Soomer made his attack the basis of a plea to the King of Saxony to release him from his contract with the Court Opera.

\* \* \*

A TRULY brilliant idea has occurred to a London musician named Julius Harrison. For a long time English professionals have resented the way in which foreigners have appropriated a large share of the musical "business" in their country, and since the war an insistent agitation has been carried on to devise ways and means of remedying this condition radically and permanently. Now the proposal to tax musical imports thirty-three and a third per cent *ad valorem* has set Mr. Harrison thinking, and this is the result of his mental operations—why not levy a similar tax on foreign artists who visit England in search of fame and incidentally something more substantial?

[Continued on page 12]



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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

With an import duty exacted, every visiting artist would be impaled on the horns of a dilemma, as Mr. Harrison sees it. His idea is that every imported foreign musician should be made to declare his own value in dollars and cents, or, rather, pounds, shillings and pence, immediately upon his arrival in the country, and in an advertisement on the front page of the newspapers, in the bargain. Here is the dilemma:

"If he put his own egotistical value on his ability he would have to pay to the Chancellor of the Exchequer such a sum that it would ruin him for life. If, on the other hand, he did not, well, then the British public would be very angry because he had deluded them in the past into believing that he was greater than he really is, and, as a consequence, they would not patronize him with such dog-like fidelity as they did before the war."

What delirious visions of spectacular revenue inflation are conjured up by the suggestion of exacting a tax of one-third of every artist's opinion of himself as expressed in the coin of the realm! The imagination staggers under the burden of encompassing the untold millions that would thus be added to a country's wealth. On the other hand, if the smuggling of values were resorted to, how

greatly the membership of the Ananias Club would be increased! In any case, however, the Customs officials could scarcely be expected to accept the individual artist's valuation of himself, and so it would be necessary to keep a jury of experts on hand to "try" the visitors, and, as Lord Dundreary would say, "there would be a lot of bother about that."

As an improvement on the Harrison idea the *Musical News* suggests that real artists of purest ray serene should pass in free with first-class honors, subject only to a tax *ad valorem* on the net profits of their visit; that competent artists should earn an ordinary pass, with a similar tax, and that mediocrities and "duffers" should be deported to the place whence they came. It would be a sorry day for any country when it was deprived altogether of broadening contact with artists of other parts of the world.

\* \* \*

FOR upwards of fifteen years now an American baritone has been a member of one of the concert organizations that dispense the keenest musical delights to the Berlin public. Arthur van Eweyk, who is a son of Milwaukee, is this American who appears to have taken root in the German capital, and the organization is a quartet of singers which takes its name from the soprano and is known as the Grumbacher Vocal Quartet. It has begun its new season with a concert in Berlin this week.

It is a fact that commands at least passing attention that of the four singers only one is a dyed-in-the-wool German. That is the contralto, Therese Schnabel-Behr, or, more simply, Therese Schnabel, as she is now known, having been married long enough to feel justified in amputating the hyphen with her maiden name. The soprano, Jeannette Grumbacher-de Jong, is Dutch and both the tenor and the baritone are Americans.

The new tenor, George A. Walter, is a singularly happy choice, for this Hobokenite and van Eweyk are singers of marked similarity of style. They have established themselves in the high estimation of German music-lovers as two of the most serious and reliable artists on the German concert stage. As a matter of fact, the personnel of the quartet has remained intact throughout its career with the single exception of the tenor. The original tenor was Ludwig Hess, who has since been heard in this country, and his successor was Paul Reimers, now a resident here.

One unique advantage the quartet can boast is having as pianist so altogether admirable an artist as Arthur Schnabel. Of all the younger pianists none stands higher—perhaps none quite so high—in

German affections. Like that other Arthur—Nikisch—he has a rare aptitude for accompanying. The contralto is his wife.

\* \* \*

A FEW seasons ago the three Kellert brothers, of Russian birth and Canadian citizenship, tried their luck in this country—it was shortly after they had completed their studies in Europe. Now this trio—a sort of musical cloverleaf—is located in Lausanne.

But in order to see how even neutral Switzerland has been affected by the Great War, it is only necessary to note in the circular issued by these young musicians not only that specially reduced rates for lessons are offered because of the existing conditions, but the promise of two lessons free of charge to every recipient of the announcement, who in accepting the lessons would place himself under no obligation to continue.

Such methods of securing pupils smack of the bargain-counter. Under normal conditions they are not worthy of dignified artists. But in countries lying within the shadow of the war theaters it is an absolute necessity just now to make radical compromises with the pro-

fessional ethics of peace times. The Kellerts take their art very seriously, and it is probable that the only persons disturbed by their methods are their Swiss colleagues, who, instead of pursuing their profession and holding their classes together, have been caught in the net of compulsory service and dumped down on the frontiers to guard their country's neutrality. J. L. H.

### Frieda Hempel's Tour of the Middle West

Frieda Hempel, the Metropolitan Opera soprano, who began her concert tour at Lynchburg, Va., Oct. 15, with much success, as recounted in *MUSICAL AMERICA* last week, repeated her success in Topeka, being the inaugural attraction on a notable concert series planned under the local direction of Myrtle Radcliffe. Other cities included in Miss Hempel's itinerary are Minneapolis, St. Paul, Kansas City, Chicago and Pittsburgh. In the two latter places she will sing in joint recital with Pasquale Amato, the distinguished baritone, who is at present filling a long list of recital engagements booked through the Wolfsohn Musical Bureau, managers also of Miss Hempel. Miss Hempel will return to New York and the opera early in November, but for later in the season she has another concert tour arranged and in the spring will appear in several festivals. Samuel Chotzinoff is acting as Miss Hempel's accompanist on the present tour.

### GEORG WALCKER

#### BASSO

Georg Walcker, engaged last season at the Cottbus Municipal Opera, presented himself to the Berlin public Sunday night as the Cardinal in Halevy's "La Juive" at the Deutsches Opernhaus.

The Cardinal requires a real basso-profundo—none of your versatile bass-baritones is adequate here. In this respect Georg Walcker meets all requirements in an unusual degree. The sonority of his gorgeous voice is intensified as he proceeds downward until he reaches a low E flat that peals forth like the tone of an organ. Moreover, Herr Walcker has really learned to sing and employs *bel canto* throughout all his registers—a characteristic none too common among basses. His style is distinguished and his tone always noble, and besides his marked vocal gifts he revealed a decidedly interesting conception of his rôle. His Cardinal is rather more venerable than most others we have seen, but certainly none the less effective for that reason.

The Deutsches Opernhaus has been on the lookout for a genuine low bass for a long time and he has now been found. The advent of the basso made a profound impression. As soon as he had sung the cavatina in the first act he had completely won his public.—*Dr. O. P. Jacob, in Musical America.*

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By HARRIETTE BROWER

THE laboratory of a pianist, the particular den in which he spends so many hours perfecting his repertoire, is likely to reflect in some degree the personal tastes and special mental qualities of the occupant.

The New York sanctum of Thuel Burnham, which he occupies when not away on vacation or on tour, exhibits some of these personal characteristics and tastes. The music room has walls of deep, soft blue, with velvet hangings at doors and windows of the same tone; the windows are curtained with the daintiest of embroidered muslin. A few classic prints hang here and there, a couple of easy chairs, a rare old carved table, some bits of bronze make up an ensemble over which the pianist and his piano hold sway.

Two of us listened on several occasions to the programs Mr. Burnham will bring out during his forthcoming Western tour. While still in Paris he gave a set of six programs in this order: (1) Classic—Bach, Mozart and Beethoven; (2) Schubert, (3) Schumann, (4) Chopin, (5) MacDowell, (6) Modern Composers. These will be duplicated this season. There will also be many new compositions of the Russian school used by the pianist, who is an enthusiast over this music. He will play compositions by Rachmaninoff, Moussorgsky, Sapellnikoff, Borodine and Tschaikowsky.

One program opens with two Bourrées, the second one being familiarly known as the "Loure."

"I try to give these the quality of tone characteristic of the old harpsichords of Bach's time," he said.

"On one occasion, at an evening company in Paris, I discovered one of these old instruments in a room by itself, and I sat there playing this Bourrée over and over, to get just the touch and tone quality. The faint, tinkling sounds floated out to the other guests, who left me to my musings."

Following the Bach numbers comes the Mozart "Pastorale Varié," so charming, so seldom heard.

"I like to think this pictures a green,

green garden in springtime. On the dancing spray of a fountain is poised a silver ball, light as air; the piece is to be played with this delicate lightness;



Thuel Burnham, American Pianist, Who Will Begin Tour of This Country on Nov. 5

at the close the brightness fades and twilight falls.

"The first movement of the 'Moonlight' Sonata, which follows, seems to me filled with the deepest sadness; the sorrows of a life-time are poured into it; it means resignation to the inevitable. The last movement, on the contrary, signifies revolt."

Of Chopin, in whose music the critics

consider that Burnham appears to unusual advantage, we had the "Love Nocturne" in G Major, Valse in A Flat and the big Polonaise, Op. 53.

It is in the Russian music that the pianist will make a special appeal. The martial spirit, the rage and fury of combat, the wild dances of the Slavs, their excitement, passion, enthusiasm, which we find in the vivid pages of Moussorgsky, Sapellnikoff and Tschaikowsky—all these pictures and moods find ade-

quate expression under the pianist's hands. A charming "Night Song" of Borodine forms an excellent contrast.

Mr. Burnham has spent a delightful summer by the sea, in rest and close study. He gave weekly recitals attended by the summer residents and many who came from surrounding places. The pianist is in excellent trim for his tour, which begins Nov. 5.

conceived songs and in singing them Mr. Walker revealed artistic traits of notable character. He was compelled to give an encore.

Mrs. Orchard proved to be a very able accompanist. M. R.

Margaret Wilson to Give Musicale in Honor of Mrs. Galt

A Washington dispatch of Oct. 22 says that Margaret Wilson will give a musicale at the White House soon in honor of Mrs. Norman Galt, her future step-mother. Miss Wilson, it is understood, will herself participate in the program.

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To the Editor of MUSICAL AMERICA:

Inclosed you will find my check for MUSICAL AMERICA, which I consider the greatest musical paper in this country.

Cordially yours,

Mrs. O. ZIMMERMAN.

Schoharie, N. Y., Oct. 18, 1915.

## TEACHERS DISCUSS MUSIC STANDARDS

New York City Branch of State Association Has Interesting Meeting

The New York City branch of the New York State Music Teachers' Association met at the Hotel McAlpin on Oct. 19. President Schlieder presided at what turned out to be an exceptionally interesting gathering. So large was the attendance that the company was obliged to move into a larger room during the course of the meeting.

After a brief address by Mr. Schlieder Frank Pierce, secretary of the California Association, was introduced. Most of his discourse was concerned with the ever vital topic of standardization. He sketched the history of the California bill on legislation and explained that he and his associates fought tooth and nail to defeat it because they were assured that it was drafted mainly to force music teachers throughout the State to part with the tax of two dollars. The bill, he said, was inadequate and therefore ineffective.

Mr. Pierce touched upon the baneful influence exerted by musical factions such as exist in California. He also gave a history of the Los Angeles Association, which boasts over 200 members. It is the strongest association in Alameda County. Factions in the West have been caused by petty jealousies among members of the profession, said Mr. Pierce.

An intensely interesting discussion on the standardization of Harmony followed, being participated in by F. W. Robinson, Gardner Lamson, Louis Arthur Russell, Walter L. Bogert, Gustav L. Becker and Mrs. Frank L. Shepard. Dr. Thomas Tapper was to have spoken on this question, but was unable to be present. President Rawley of the Utica (N. Y.) Association told what his associates have done and were endeavoring to accomplish. Some seventy-five members attended this meeting. B. R.

Oscar Seagle Announces His Plans for the Season

Oscar Seagle, the baritone, and his family have returned to New York and taken an apartment at 254 West Ninety-eighth Street. Mr. Seagle has retained his studio in Carnegie Hall and will do a limited amount of teaching during the winter, in the intervals between his concert tours. He will open the artists' course in Washington on Nov. 5 and then fill some Southern engagements. After that, he will return to New York, giving a Carnegie Hall recital the latter part of November. He will remain in the East until Christmas, except for short concert trips. All of January and February are booked for Western dates, after which Mr. Seagle will again have two months in the East, to be followed by spring festival work.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

IN the columns of this journal there appeared some months ago a review of a Sonata in E Major by an American musician named Mortimer Wilson. The comments of the present reviewer on that occasion were concerned rather with the composer's technical command than with the material employed. That a spark of Promethean fire burned in the composer's heart, the sonata did not reveal.

From the press of the Boston Music Company—the same house which advanced the sonata just referred to—comes now a Sonata in D Major by Mr. Wilson,\* and we are told that this is Sonata, No. I, and that the one published last winter was No. II. Sonata No. I, however, is far and away the more interesting and it will doubtless have twice the success that the more "advanced" one will gain. Mr. Wilson's thematic materials in the present sonata are perhaps no more original than in his E Major work; they are ideas of no especial potency or appeal. But again the workmanship enchants. The web is wrought with unusual skill. One feels proud that the musician who wrote this

music, the man who could conceive such an harmonic-melodic canvas (if the expression be permitted) is an American. Of the four movements the *Adagio* in 5/4 time in B minor is the best. It is deeply felt and noble in conception. The *Scherzo*, with its whole-tone bits, is very clever, but is not convincing.

On the whole, a very worthy achievement is this sonata. Mr. Wilson is one of the few Americans who can write with any degree of fluency and dignity in the large forms. He writes in the modern sonata-form as though he had been accustomed to so doing for years. His workmanship is the result of serious study in Germany, where the technique of composition is taught as perhaps nowhere else in the world. The sonata is dedicated to Fritz Kreisler, who would aid the cause of the creative musician of a land which has honored him repeatedly, by introducing this work of Mr. Wilson's at one of his concerts this season.

AN attractive new album in the series published by the Boston Music Company is "Twelve Arias by Old Italian Masters." The first volume for medium voice appears.†

Like others in this well edited series this volume has been prepared with care. It is edited from the original scores by Maffeo Zanon (an unfamiliar name to American music-lovers) who apparently understands his business. The volume contains "E Pur Io," by Giuseppe Amadori; "Per Non Penar" and "Piu Non Pensar," by Emanuele Astorga; "Un Guardo Volgi a Me," by Benedetto Marcello; "Quella Barbara Catena," by Francesco Campi, and Baldassare Galuppi's "Compatite, Signor."

The perfection of refined musical expression of a day gone by is to be noticed in all of these arias, which for the singer who would make the most of his calling are invaluable. There are worthy English translations by Nathan Haskell Dole.

IT is some time since new compositions from the pen of George F. Boyle have appeared and it is therefore with no little interest that his "Three Sketches" for the piano are received from a Baltimore publishing house, the G. Fred Kranz Music Co.‡

No young composer has earned the right to a more profound respect than Mr. Boyle. His songs, piano pieces and his Piano Concerto placed him three or four years ago in the front rank of men writing music in this country to-day. Since then, however, his productivity has ceased. These sketches, "The White Rose," "A Spring Breeze" and "Evening," do not seem to date from a period later than the piano compositions which were given to the public at the time referred to. They are in an idiom which is virtually the same.

"The White Rose" and "Evening" are Boyle at his best. "A Spring Breeze" is musically weak, though, as a piano piece, it is effective enough. Mr. Boyle would find "A White Rose" a hundred times better suited to stringed orchestra than to piano; its very sustained character suggests an instrument other than the piano to bring out its warm harmonies and its lovely phrases, which must have been written when their composer's inspiration was very strong.

"Evening" is a remarkable development in three pages of a simple bell idea, with the tenderest emotional force behind it. In many respects it is one of

‡TWELVE ARIAS BY OLD ITALIAN MASTERS. For a Medium Voice with Piano Accompaniment. Edited from the Original Scores by Maffeo Zanon. "Boston Music Company Edition, No. 214a." Published by the Boston Music Company, Boston. Price 60 cents net.

‡THREE SKETCHES. "THE WHITE ROSE," "A SPRING BREEZE," "EVENING." For the Piano. By George F. Boyle. Published by the G. Fred Kranz Music Co., Baltimore, Md. Prices, 60 cents each the first and third, 75 cents, the second.

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the most perfect things Mr. Boyle has done. Some will find in its melodic germ a similarity to the "Petit Poucet" of Ravel's "Mother Goose," though the likeness is one of mood rather than of theme.

NEW Arthur P. Schmidt issues include a "Valse Chromatique" for the piano, by Emile Foss Christiani, attractive *salon* music happily set for the piano, and among song issues, Emil Bronte's waltz song, "Stars Brightly Shining," published in three keys, and Floy Little Bartlett's "Sweet Little Woman o' Mine" to a Frank L. Stanton poem.§

§"VALSE CHROMATIQUE." For the Piano. By Emile Foss Christiani. Price, 50 cents. "STARS BRIGHTLY SHINING." Waltz Song by Emil Bronte. Price, 60 cents. "SWEET LITTLE WOMAN O' MINE." Song by Floy Little Bartlett. Price, 50 cents. Published by Arthur P. Schmidt, Boston, New York and Leipzig.

### "CARMEN" FILM IN CHICAGO

The Geraldine Farrar Pictures Regarded as Highly Sensational

CHICAGO, Oct. 19.—Much money, time and thought was spent in making over the theater known as the old Globe, the International and by several other titles, into a suitable playhouse for the presentation of the sensational film of "Carmen," enacted by Geraldine Farrar of the Metropolitan Opera House of New York.

Last Friday evening the remodeled theater at Seventh Street and Wabash Avenue, transformed into a beautifully appointed house, opened its doors as the "Strand."

Arthur Dunham and his Strand Orchestra supplied incidental music; Burton Thatcher and Naomi Nazon, sang several solos with much success; some travelogue pictures were shown on the stage, which had been elaborately fitted out to represent a French and Italian garden scene, and then the lights were lowered and "Carmen" was projected on the screen, with Miss Farrar as the heroine of Merimée and Bizet.

But this version of "Carmen," as those who had read the book or heard the opera appreciated, was far different from any conception known before.

A bewitching devil-driven flirt, imbued with an egoism supreme even in the moment of her death, is the portrayal presented by Farrar. This *Carmen* literally tires of each man in turn in thirty minutes and no sacrifice on his part has any effect upon her. *Pastia*, *Escamillo Morales*, and *Don José* all succumb to her fascinations, which are great indeed, but for none of them has she more than a passing fancy. According to the realistic pictures of this version, *Carmen* deserves the miserable end which is finally meted out to her by the distraught and despairing *Don José*.

There is but little of the pleasing to relieve the sensational episodes of the picture. The fight of *Carmen* with the other cigarette girl, truly ferocious, the duel of *Don José* and *Morales* is brutal and sanguinary and *Carmen's* end is accomplished with unrelieved gresworness.

As a picture it has its thrills, but Bizet's opera, with its genial music, leaves a much better impression upon one's mind and memory. M. R.

### "GLORIFIED VAUDEVILLE"

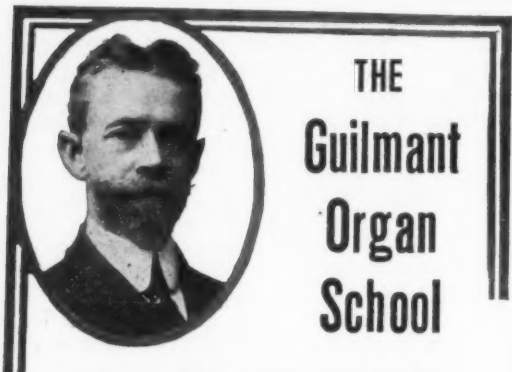
Introducing the Lighter Element in Music Festival Programs

The *News* (Bangor, Me.) has for years contended, says its musical reviewer, that the Festival programs should be lightened—that they are too heavy, too severely classical. But it is a question if the Criterion Quartet, in introducing bits of conversation, sketches of popular songs, and an imitation of bagpipes, and in its rather theatrical "team work," did not approach just a bit too far the opposite extreme. Certainly it imparted very much pleasure; the *News* recorded this, and everyone admitted it; there was merely the suggestion by some, that the Festival dignity may have been lowered a little. Perhaps it is a good thing to have it so.

There is no stigma in the term "glorified vaudeville." First-class vaudeville is a joyous thing, and glorified vaudeville must be very fine indeed. Last year, by rigidly adhering to every conventionality, and introducing excellent but not great artists, the Festival lost a barrel of money. This year, with Melba and a touch of vaudeville, it made money. Let Director Chapman next year introduce Caruso and more vaudeville, and all financial troubles will be swept aside.

Jean Vincent Cooper, contralto, has been engaged for the spring tour of the Minneapolis Symphony Orchestra.

\*SONATA IN D, No. 1. For Violin and Piano. By Mortimer Wilson, Op. 14. Published by the Boston Music Company, Boston, Mass. Price, \$2 net.



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## CHICAGO ORCHESTRA'S QUARTER-CENTENNIAL FITTINGLY OBSERVED

"Festival Prologue" by Conductor Stock, Written to Commemorate the Occasion, Has its First Production and Is Pronounced One of its Composer's Finest Achievements—Fourteen of Original Chicago Orchestra Still Among its Members

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Oct. 18, 1915.

NOT to many men is it given to say, "I was there just twenty-five years ago to-day" at an important function, but among those present last Friday afternoon at Orchestra Hall, when the Chicago Symphony Orchestra celebrated the opening of its twenty-fifth season, were fourteen members of the orchestra itself, who were likewise members on that memorable day, when Theodore Thomas conducted, and there were also present Theodore MacNicol, the librarian, Philo A. Otis, the secretary of the association, and other Chicago musicians, including the writer.

Frederick Stock was not a member when the orchestra was founded, but he belongs among the oldest in length of service. His inspired labors for this organization can never be adequately requited by the association, its patrons, the musicians of the city or even by the general public. For in the last ten years that Mr. Stock has been conductor of the orchestra, he has not only maintained the ideals and plans of Theodore Thomas, but he has proved himself a luminous figure in the advancement and development of musical art and has directed many envious eyes of musicians throughout the world toward Chicago and the Chicago Symphony Orchestra.

Last Friday marked an epoch in the

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 37



Those foreigners who do not believe in America as a Musical world would be convinced to the contrary if they knew as much as I do about Musical America

George Barrère

New York Oct. 20<sup>th</sup> 1915

George Barrère, the distinguished flute soloist of the New York Symphony, has invited national recognition not only by his exceptional artistry in this capacity, but by his service to the cause of chamber music in organizing the Barrère Ensemble of wood wind instruments and the noted Trio de Lutèce.

history of the orchestra, and the festivities were made impressive not merely by the singing of "America" by the entire audience, nor yet by the remarkably fine performance given the numbers on the program by the orchestra, but more especially by the production—it was more than a performance—of the "Festival Prologue," written for the twenty-fifth anniversary of the Chicago Symphony Orchestra by Frederick Stock.

Long since has Mr. Stock proved himself a master in the art of symphonic writing, as shown in the remarkable technique with which he blends the vari-

ous choirs, in his ingenuity of invention and mastery of form. While he was in Long Beach, Cal., last summer, ostensibly enjoying his vacation, he bethought himself of the anniversary, and decided to contribute to the occasion by composing a commemorative work.

The Prologue is a composition which in many respects characterizes the composer himself aptly. Mr. Stock found for his thematic material a motive of exuberant, soaring nature, which he has treated in most scholarly fashion.

First, in the working out of his plan, comes the orator of the day, Mr. Stock himself, who makes an impressive and dignified address, and this brings in his melodious themes in sonorous and sweeping manner. Then, most likely he thought to himself, "This is not my celebration entirely, my men in the orchestra no doubt also have something to say to the audience. And so he devoted the second part of the work to "Recitations," a series of cadenzas and solos for every instrument in the orchestra, beginning with the violin and going through the groups in regular order to the percussion instruments and even the bells.

Finally the festivities re-commence, and the Prologue ends in a resounding hymn-like peroration, utilizing the first theme of the work, played by the entire orchestra, and including the organ. It is one of the cleverest and finest of Mr. Stock's compositions and was received with much acclaim by the assemblage, the orchestra joining in the applause by tendering their conductor a complimentary "Tusch."

The rest of the program contained the Overture "Jubilee," by Weber; the Beethoven Seventh Symphony, Wagner's "Siegfried Idyl" and the "Meistersinger" Vorspiel.

MAURICE ROSENFELD.

"Carmen" Film Attracts Big Audiences in Baltimore

BALTIMORE, Oct. 23.—Geraldine Farrar's vivid portrayal in the moving picture version of "Carmen," as presented daily this week at Albaugh's Lyceum Theater, was witnessed with much interest by capacity audiences at each presentation.

F. C. B.



## Excerpts from reviews of ALICE VIRGINIA DAVIS'

Piano Recital at Princess Theatre  
New York City, October 15, 1915

"Alice Virginia Davis, a promising young pianiste, played a program of music at the Princess Theatre yesterday afternoon which would have done credit to an artist of riper age. Her best numbers were those by Schumann, MacDowell and Liszt; in the former she showed that she excels in the romantic school, and by her playing of the latter her clear and brisk technique and rhythm became evident."—N. Y. Evening Globe.

"This young pianiste displayed considerable talent within the limitations of her experience and as yet undeveloped temperament; sufficient positive qualities, indeed, to make it worth while for her to persevere along the way that most young pianists who come and go in New York do better to abandon."—N. Y. Evening Journal.

"There is something distinctly prepossessing in the appearance and manner of Miss Davis. Absolutely without pose or affectation in her attitude toward her audience, her playing, too, is straightforward, frank, simple. One noted with pleasure the absence of all mawkish sentimentality in her interpretations, of all sophisticated seeking for effect. Technically Miss Davis is well equipped."—New York Press.

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## NEW ELOQUENCE IN SPALDING'S PLAYING

Heightened Spiritual Qualities Disclosed in Violinist's New York Recital

To the calloused observer of musical happenings, hardened by the depressing procession of mediocrity that annually troops across New York concert stages, there can come no more grateful or compensating experience than a disclosure of such up-reaching artistic progress as was revealed by Albert Spalding in his recital at Aeolian Hall on Thursday afternoon of last week. Seven years ago, the young violinist first set himself up for critical valuation and earned a certain degree of approval. Season after season he reappeared and steadily gained commendation for a handsome talent and respect for ideals that seemed to point toward something higher than mere virtuosity. Yet his playing, for all its laudable characteristics, missed fire by reason of its lack of warmth and the thrill of subjective passion. Gradually came a change. The young man's playing took on a new and unaccustomed quality of eloquence which addressed itself to the heart no less than to the intelligence. And thereafter Spalding's growth was accelerated.

To-day his place is assured. Even

in the course of a twelve-month his stature has increased. It is as if some illuminating spiritual experience had fired and awakened the faculties, hitherto dormant, of a richly dowered and potential inner life. To a broad intelligence and ideals that command only a tribute of unmitigated admiration, he now adds upwelling springs of emotion, a mature and comprehensive understanding, the radiance of a glowing imagination and a higher, clearer vision. These qualities have suffused and fructified his art, which, technically and otherwise, stands at present on a level not only with the greatest violinists of America but of the world.

Mr. Spalding's program last week, well balanced and musically significant, contained César Franck's noble Sonata, the Sarabande, Double and Bourrée from Bach's B Minor Sonata for solo violin, Handel's Sonata in D, Saint-Saëns's "Havanaise," Vieuxtemps's "Ballade et Polonaise" and his own winning "Berceuse" and "Alabama." There were abundant encores after the recital and also some repetitions during it. Especially insistent was the audience upon a hearing of the effective "Alabama," wherein Mr. Spalding has utilized "rag-time" devices to piquant advantage.

But the high water marks of the afternoon were touched in the music of Franck, Bach and Handel. In six years the writer recalls no more signally affecting performance of the first—a performance so penetrating in lofty eloquence, in soaring ecstasy of emotion paired with such absolute continence of expression. There are pages in this marvelous work that cut to the soul's core—the piercing *molto largamente e drammatico* of the third movement, for example—and to these Mr. Spalding gave irresistibly compelling voice. It was broad, inspirational playing, glorious in its freedom and sweep, rich in tonal opulence, exquisite in the sensitive feeling for the curves and arches of the Franckian melody. In point of intonation and technical effect it was flawless.

As much must be said also of the Bach and Handel, both done with classic taste, breadth and vitality and notably fine double-stopping. The subsequent numbers, replete with color and rhythmic life, likewise offered much to commend from the standpoint of technical resource. Mr. Spalding's harmonies are invariably full and glittering.

André Benoist played the accompaniments and in the Sonata of Franck displayed rare sympathy and poetic appreciation of the piano part. H. F. P.

An application by Mme. Nellie Melba to join the Melbourne (Australia) branch of the Circumnavigators' Club precipitated a long discussion in the last New York meeting of the club as to whether women should be admitted to membership. The matter will not be decided until the club's next meeting next month.

Anna Buck and Eugene Correnti, members of the Boston Opera Company, were married during the company's engagement in Detroit.

## DEEPLY MOVED BY PADEREWSKI'S PLEA

New York Audience Adds Its Tribute to Poland's Greatest Champion

Probably few of those who last Saturday afternoon crowded every inch of available space in Carnegie Hall, New York, for Mr. Paderewski's recital in behalf of the Polish war sufferers' relief fund realized in advance to what depths of their being they would be moved. The nature of the occasion guaranteed, of course, that emotions far more personal and poignant than the ordinary concert event can convey would forcibly strike home. For one thing, the pianist was to preface his instrumental performance with a discourse on the present martyrdom of Poland, the alleviation of which Mr. Paderewski has taken upon himself as a sacred mission. Then, too, each individual auditor was contributing to an ennobling end material and spiritual assistance of his own, and drawing from music intimately familiar to his artistic experience a significance more than ever trenchant and suggestive.

Reports from Boston gave one to understand great things of Mr. Paderewski's eloquence. And so it came that, though the pianist is notoriously late in beginning his concerts, practically the whole vast audience was seated at the hour scheduled for beginning, doubtless out of fear that he might on this occasion break his rule and begin his address before all were in their places. He sustained his reputation, however, and stepped out upon the flag-draped, semi-darkened platform nearly half an hour after the advertised start.

The effect of his appearance was electrical. To a man the great assemblage rose and greeted him standing. New York concert audiences can be effusive in their demonstrations of satisfaction, but the sheer spontaneity of this simple act, its implication of reverence, sympathy and communicative affection sounded a note of humanity which prevailed during the entire afternoon and to the grip of which not even the most phlegmatic could well remain insensible. Time and again the pianist's fervent utterances were interrupted by applause and when he concluded the audience, moved by a profound community of sentiment, again acclaimed him standing.

Neither Mr. Paderewski's speech nor his delivery of it will soon pass from the memories of those who heard it. It lasted about an hour and touched upon glories of Poland—the loftiness of the Polish character, the idealism and humanitarian instincts of the nation's kings and lawgivers even in remote centuries, the prowess of its warriors, the

higher glories of its poets, painters, scientists, philosophers and musicians; upon the rapacity of its partitioners in past times, and upon the illimitable horrors of its present plight. In substance, form and expression it proved a genuine masterpiece of finely restrained yet impassioned rhetoric. The man is a born orator and one could but marvel at his seasoned skill in the management of effects, the admirably contained yet irresistibly affecting force of emotion, his erudition and poetic beauty of diction. Throughout the speech runs a spirit of unexampled nobility. "My errand is not of hatred, but of love" is its spiritual keynote as well as its dramatic climax.

The recital proper consisted of a brief program of Chopin. It offered the A Flat Ballade, the B Flat Minor Sonata, the G Major Nocturne, A Minor Mazurka and A Flat Polonaise. There were also encores—the B Major Nocturne, the "Polonaise Militaire" and the Polish national anthem, the performance of which the audience listened to standing. The nature of the concert disarms criticism from the outset. Suffice it to remark that Mr. Paderewski played all this music with great intensity of emotional purpose and furnished an object lesson in Chopinesque rubato in the delicious Mazurka.

Flowers and programs sold during the afternoon produced a substantial revenue, and at the close of the recital Mme. Paderewski's famous Polish dolls were auctioned off at dizzy prices.

H. F. P.

Belle Gottschalk with Boston Opera Company

Belle Gottschalk, the gifted American lyric soprano, who was heard in concert here last season, is winning favor this year as a member of the Boston Grand Opera Company forces. On Oct. 26 she gave a concert at Witherspoon Hall, Philadelphia, and returned to New York the next day to sing *Frasquita* in the "Carmen" performance on Wednesday. Her singing of this rôle in Bizet's opera has brought her much favorable comment with the company in other cities.

Anonymous Donors Insure Cleveland's Municipal Music This Winter

CLEVELAND, OHIO, Oct. 20.—It has been announced that anonymous contributors have given almost \$1,000 to bring about municipal orchestral concerts here this winter. These concerts, according to Mayor Baker and Christian Timmer, will be given at the Hippodrome, commencing Nov. 28.



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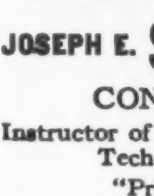
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## Some Compositions by Americans Which Are Worthy of Recognition

[The Editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of native composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department has been inaugurated. The list is changed each time it appears. The compositions are not necessarily new publications. Works by American-resident as well as American-born composers are included.]

### Songs for High Voice

- HARVEY WORTHINGTON LOOMIS—  
And Let Me the Canakin Clink (*Ditson*).  
CHARLES FONTEYN MANNEY—  
Sweetheart, Sigh No More!  
A Token. } *Ditson*.  
I'm Wantin' You, Jean!  
WILLIAM LESTER—  
Apple Blossoms (*White-Smith*).  
JOHN ADAMS LOUD—  
Flower Rain (*White-Smith*).  
G. MARSCHAL-LOEPKE—  
Cupid's Command (*White-Smith*).  
FRANK HOWARD WARNER—  
We Two Together (*White-Smith*).  
FLOY LITTLE BARTLETT—  
Sweet Little Woman o' Mine  
(*Schmidt*).  
GEORGE SIEMONN—  
In March (*Schmidt*).  
Mrs. H. H. A. BEACH—  
June (*Schmidt*).  
H. CLOUGH-LEIGHTER—  
Wassail } *Boston Music Co.*  
Two Roses }

### Songs for Low (or Medium) Voice

- H. ALEXANDER MATTHEWS—  
In the Lane (*Schirmer*).  
FAY FOSTER—  
Der Maler (The Painter) } *White-Smith*.  
The Call of the Trail }  
MARSHALL KERNOCHAN—  
The City of Sleep (*Schirmer*).  
VICTOR HARRIS—  
Greeting } *Ditson*.  
In the Garden }  
Just as It Used to Do }  
WARD-STEPHENS—  
The Cross Roads (*Ditson*).  
KURT SCHINDLER—  
Adoration (*Schirmer*).  
CHARLES GILBERT SPROSS—  
Her Cheek Is Like a } *John Church*.  
Tinted Rose }  
I Know }  
Jean }

### Cantatas and Part Songs for Chorus of Women's Voices

- HENRY HADLEY—  
The Princess of Ys (*Schmidt*).  
A Legend of Granada (*Schirmer*).  
VICTOR HARRIS—  
Morning (*John Church*).  
CHARLES GILBERT SPROSS—  
Asleep. } *John Church*.  
Come Down, Laugh- }  
ing Streamlet. }  
Nocturne. }  
HALLETT GILBERTÉ—  
There Little Girl, Don't Cry (*C. W. Thompson*).



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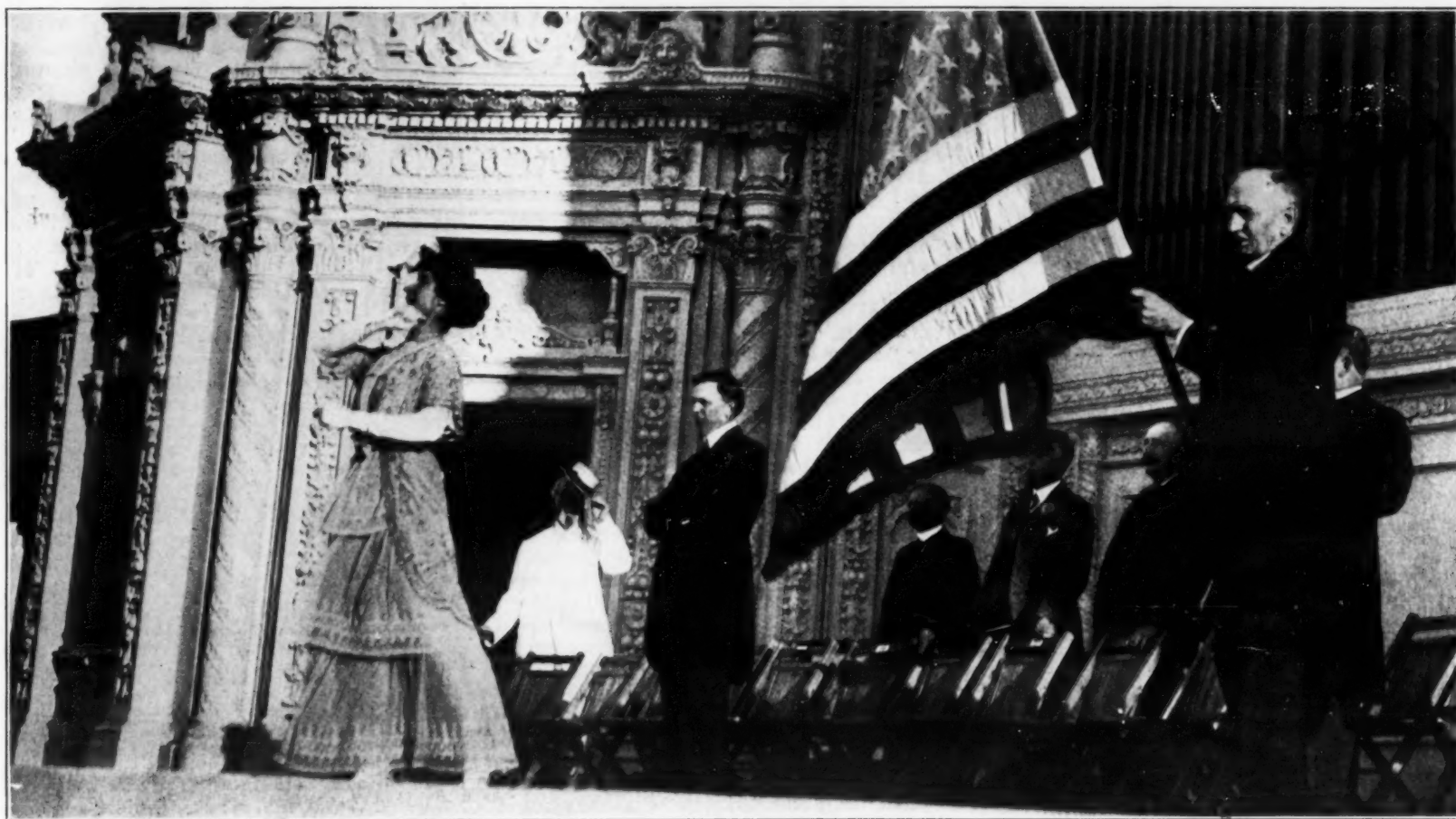
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## SINGS "STAR-SPANGLED BANNER" BEFORE THRONG OF 15,000 AT SAN DIEGO FAIR



Eleanor Patterson, the American Contralto, Singing the "Star-Spangled Banner" Before 15,000 Persons at the San Diego Exposition, While Ex-Senator Burton Waves the Flag. Miss Patterson Was Caught by the Camera in the Act of Taking a High B Flat. From Left to Right, in Foreground: Eleanor Patterson, U. S. Grant, Jr., G. A. Davidson, President of the Exposition, Ex-Senator Burton. Dr. H. J. Stewart Was at the Organ

ELEANOR PATTERSON, the American contralto, has returned to New York after a six months' concert trip extending to the Pacific coast. One of her interesting experiences was singing "The Star-Spangled Banner" before 15,000 persons at the Spreckles outdoor organ, San Diego Exposition. As described by one of the hearers, "the contralto's clear ringing voice rose above the mighty chorus of 15,000 to the very end, whence came a high B Flat which couldn't but thrill any one with ears." During one jump of twenty miles in Iowa, where the contralto was scheduled to sing a recital both afternoon and evening, it so happened that the time allowed to get from place to place was exceedingly limited and the regular train three hours late. At her wit's end not to disappoint the waiting audience, the singer boarded a work train which happened along opportunely, and on the invitation of the working crew, after she had explained her plight, she joined them in the caboose and was carried over the rails in good time. The eight

or ten rough-appearing workmen proved to be hospitable, highly intelligent and more or less musical. At their request, the singer sang for them "It's a Long Way to Tipperary" and "Old Folks at Home." In the latter selection the men joined heartily in the chorus.

### Recital in High Altitude

It has often been said by people visiting the great mountainous heights of Colorado that the extreme altitude affected the singing voice. While on a drive lasting nine hours over the mountains from Colorado Springs, the contralto's party reached, with the aid of the great incline railway, the top of Mount Manitou, an elevation of nearly 10,000 feet. In the party was an M. D. from Texas who wondered whether the extreme elevation would have any serious effect upon the breath control and quality of the singing voice, and the party voted for a limited recital then and there. Miss Patterson then delivered several songs with no apparent effort and with the tone quality remaining uniform throughout. This was conceded to be a demonstration out of the ordinary

and gave the doctor from Texas food for thought.

While in Los Angeles Miss Patterson was the guest of honor among thirty at the unique and charming home of Charles F. Lummis, the noted author, who had heard the contralto in recital in the previous week and was charmed to a degree. Those who graced the festive board were men and women well up in the learned professions and the arts, each of whom was compelled to do some "stunt" for the edification of the assembled company. Constantino, the tenor, was among the invited guests, having appeared in recital at the Spreckles Organ the day following Miss Patterson's own recital.

Miss Patterson's range of three octaves called forth much comment on the trip. As an example, one dear old lady in Ogden, Utah, asked the contralto seriously at the close of the program whether her voice would come under the heading of "lady baritone or tenor." Again at the Gamut Club in Los Angeles she was asked, "Miss Patterson, your high tones are so very brilliant, why don't you sing soprano entirely?"

- H. ALEXANDER MATTHEWS—  
The Slave's Dream (*Schirmer*).  
MARION BAUER—  
Fair Daffodils (*Schmidt*).  
DEEMS TAYLOR—  
The Highwayman (*Ditson*).  
GENA BRANSCOMBE—  
Hail Ye Tyme of Holie-Dayes  
(*Schmidt*).  
HARRIET WARE—  
Sir Oluf (*Schirmer*).  
Undine (*John Church*).  
MARGARET RUTHVEN LANG—  
The Wind (*Schmidt*).  
R. HUNTINGTON WOODMAN—  
Ashes of Roses (*Schirmer*).  
EDITH LANG—  
It Was a Lover and His Lass (*Boston Music Co.*).

### Secular Cantatas and Part Songs for Mixed Voices

- DEEMS TAYLOR—  
The Highwayman. } *Ditson*.  
The Chambered Nautilus. }  
HENRY HADLEY—  
In Music's Praise (*Ditson*).  
Recessional. } *Schmidt*.  
How Silent, How Spacious. }  
Merlin and Vivian (*Schirmer*).  
Compositions for the Piano  
Mrs. H. H. A. BEACH—  
Concerto in C Sharp Minor. } *Schmidt*.  
Ballade in D Flat. }  
GEORGE W. CHADWICK—  
Three Waltzes (*Schmidt*).

- ARTHUR FOOTE—  
Second Suite in C Minor (*Schmidt*).  
NOBLE KREIDER—  
Six Preludes (*Schirmer*).  
HOMER N. BARTLETT—  
Japanese Revery. } *Schirmer*.  
Japanese Romance. }  
Prelude in C Minor. }  
HOWARD BROCKWAY—  
At Twilight. } *Schirmer*.  
An Idyl of Murmuring }  
Water. }  
CAMPBELL-TIPTON—  
Legend No. I. } *Schirmer*.  
Legend No. II. }  
CHARLES FONTEYN MANNEY—  
Song at Sunrise. } *Ditson*.  
Told at Twilight. }  
Valse, Op. 14, No. 1. }  
WILSON G. SMITH—  
Arabesque, Op. 39. } *Ditson*.  
Ballade, Op. 85, No. 4. }  
Caprice Norwegienne. }

Noted Boston Artists in Joint Recital  
BOSTON, Oct. 21.—A recital of much interest to Boston musicians is that announced for Thursday afternoon, Dec. 9,

in Jordan Hall, when two of Boston's eminent artists will join forces in the giving of the program. They are: Harriet Sterling Hemenway, contralto, and Heinrich Gebhard, pianist. Harris S. Shaw will play the piano accompaniments for Mrs. Hemenway's songs. As the annual recital of each is always anticipated with pleasure, the combined talents of these artists on one program will prove a most interesting affair.

### Engagements in Leading Cities for Royal Dadmun

Royal Dadmun, the popular baritone, is to appear in recital and concert in Pittsburgh, Newark, Erie, Youngstown, Fredonia, Brooklyn and many other cities. He appears in concert in Carnegie Hall, New York, on Sunday evening, Oct. 31, singing twice that day, an engagement in the afternoon being scheduled in Brooklyn. Mr. Dadmun has during the summer added a number of modern songs by foreign and American composers to his repertoire and will present them in his program this season.

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## Marshall Kernochan, a Composer of Whom America May Be Proud

THE charge of being prolific is one that is brought against more than one native composer these days. The desire to "rush into print" is responsible for much music that is "half-baked" appearing from the presses of our publishers. Musical wise-men constantly warn against this, but the composer who has it in his blood to be prolific cannot give heed to the warning.

Marshall Kernochan, whose "Smug-gler's Song," a setting of one of Kipling's "Puck of Pook's Hill" poems, is known to music-lovers all over the country, is a composer who might be charged with producing almost too little. He composes perhaps with as great an amount of care of and thought on what he is doing as any creative musician in America to-day. He publishes but a few works per year. And that he works in this manner may be discerned by the person who examines his music carefully. I have known him to complete a song in the autumn of one year, put it away for twelve months, working over a passage here and a passage there in the interim and give it to the public the following autumn. He has a fine self-critical sense, which guards against his offering an unfinished product to the world.

Songs interest him chiefly and he has put forward a list which, though not large, is of superlative excellence. When the ten or twelve most individual songs by American composers are chosen a decade hence by a jury consisting of some of this country's biggest musicians (I say this purposely, for their choice will always be a different one from that of the country's best-known concert-singers) I feel certain that Mr. Kernochan's setting of Walt Whitman's "Out of the Rolling Ocean" will be one of them. His "The City of Sleep," another Kipling setting, a song which every contralto should make her own, though

little known, is a notable conception, while his "At the Window" (Robert Browning's "Ah Love But a Day") seems to me to be one of his most individual productions. Nor should his settings of Henley's "Out of the Night that Covers Me," published under the title "Unconquered," and the same poet's "Folk Song" be forgotten.

The public knows well his emotionally tense "We Two Together," his "Serenade at the Villa" and his "Lilacs" and "A Child's Song," which Lucy Gates interpreted so charmingly in her concerts last season. Speaking of his "A Child's Song," in which he has caught the spirit of one of Richard Hovey's delightful whimsical bits so unerringly, I am reminded of his superb music for that American poet's "Song of Ylen." In that style he has done nothing more convincing. His choruses, chiefly for women's voices, including the splendid cantata "The Foolish Virgins" and the chorus with orchestra, "The Sleep of Summer," show a skilled hand and fine invention.

Mr. Kernochan does not court complexity of expression; he defies it as he does all modernism that has not a *raison d'être*. And I think that is one of his most significant claims to serious consideration. He writes as the poem he is working on makes him feel and he affects nothing. Let this not convey that he is old-fashioned in his harmonic scheme, for he is not. But he drags in nothing for the sake of being able to say that he has written in this or that style. He expresses himself always as his mood

dictates. I hear a fine, healthy American note in his music, a note of idealism, a freedom from pleasing by stepping down to the taste of *hoi polloi*. And I think the future of America's music is in the hands of those men who are willing to forego the ephemeral pleasure of seeing their names on every singer's program and prefer their songs to be chosen by a few discriminating singers and well thought of by discerning musicians.

And I must pay a tribute to Mr. Kernochan for his literary taste as exhibited in the poems which he has set to music. No American composer's songs are set to finer poems than are his. He has set Browning (I know of no one else who reflects the spirit of Browning in music half so well), Whitman, Henley, Richard Hovey, Kipling; he has consistently rejected the verses of those poetasters who besiege composers with their productions. By doing so he has been able to maintain a standard in his music that places him among those men from whom America may expect the music which will win her respect from her critics all over the world. For a poor poem, even in the hands of a gifted composer, leads to poor music.

To classify Marshall Kernochan as conservative or modernist would be difficult. His music suggests elements of both to me. I prefer to call him Idealist, a worker in the field of creative music whose goal is not applause but a strict adherence to the principles in art which have been the guiding light of the masters of all time.

A. WALTER KRAMER.

tioned, Mr. Handley's list includes Fay Cord and Ethel Frank, sopranos; Arthur Hackett, tenor; Elvira Leveroni, contralto; William F. Dodge, violin; the Stickney and Dodge Trios, Marion Lina Tufts, pianist; the Traupe String Quartet; the American String Quartet, and Albert Edmund Brown, baritone.

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## GERALDINE FARRAR IN A PITTSBURGH CONCERT

Soprano and Her Associates\* Received with Enthusiasm—Pittsburgh to Have Community Choral

PITTSBURGH, Oct. 25.—Pittsburgh's musical season received marked impetus last Tuesday night at Carnegie Music Hall, when Geraldine Farrar appeared in concert with Ada Sassoli, harpist, and Reinald Werrenrath, baritone. Richard Epstein proved of great value as accompanist.

Miss Farrar was given a splendid greeting and, in the singing of popular numbers by Schumann, Grieg, Franz and others, her work was exceptionally good. Her greatest effort was put forth in the "Habanera" from "Carmen." Miss Sassoli captivated her audience by her personal charm as well as the splendid musical understanding with which she played. Mr. Werrenrath was given a most enthusiastic reception. His "To You, Dear Heart" was particularly pleasing, and his splendid baritone was in best condition.

Pittsburgh is to have its first community choral in the organization of the Squirrel Hill Choral Club, in one of the aristocratic sections of the city. The meetings have been scheduled for Saturday nights at the Sixth Presbyterian Church. The director is William M. Stevenson.

Edith Friedman, a Pittsburgh pianist, who is rapidly winning her way into the hearts of music-lovers, appeared Monday

night before the members of the Monday Night Club at Franklin, Pa., and the following day before the members of the Tuesday Musical Club at Oil City. Judging by reports, she made a very favorable impression at both places with her Schubert, Chopin and Brahms programs.

E. C. S.

## MANAGER HANDLEY'S ARTISTS

Boston Man Reports an Upward Trend in Musical Affairs

BOSTON, Oct. 9.—Manager A. H. Handley, of Steinert Hall, reports an upward trend in musical matters in Boston and in New England in general. His list of artists includes Heinrich Gebhard, pianist, who has been booked to appear in twelve recitals throughout New England, three recitals in Steinert Hall; as soloist, Dec. 17 and 18, with the St. Louis Symphony Orchestra; in the Tremont Temple series of concerts, Feb. 24, and as the soloist for the Newport, R. I., Philharmonic concert, Dec. 9.

Another artist for whom Mr. Handley reports a goodly number of New England engagements is the American soprano, Myrna Sharlow, who is one of the prima donnas with the Chicago Opera Company.

Mme. Szumowska, the eminent Polish pianist, is to appear not only in solo programs, but also in many of her now famous "Recital Talks." Mme. Szumowska is also the pianist of the Adamowski Trio, of which her husband, Josef Adamowski, is the cellist.

In addition to the artists above men-

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Success in "AIDA" AT RAVINIA PARK, ILL.

AIDA  
Chicago Tribune  
By Ronald Webster

Two singers new to Ravinia were the principals in Aida, Miss Freeman and Mr. Kingston. It was a relief to sympathetic people to see them on the stage. They have lost none of their skill in singing. Theirs are the most satisfactory voices I have heard. Mr. Kingston especially is capable on the dramatic side. He stalks about and poses very convincingly.

Chicago Eve. Post, Karleton Hackett

Morgan Kingston has a tenor voice of the real quality, with the range and resistance which the music demands. He gave the dramatic phrases of the third act with vigor and a gratifying surety. Mr. Kingston is one of the most capable tenors we have had in English opera, and ought to prove a powerful factor in the success of the season at Ravinia this summer.

Chicago Examiner  
Morgan Kingston, a new star, a dramatic tenor and an Englishman, was a favorite made popular in Chicago by a single performance, and last night he sang Rhadames so well that not a leaf rustled. Wild applause that would have shaken a shut-in theatre was the compliment of the Ravinia audience, and the new tenor made many bows.

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## SINGER WON ENGLISH MEDAL DESPITE HIS AMERICAN BIRTH

As Stipulation Regarding British Citizenship Was Omitted from  
Announcements, Henry G. Miller Demanded Fair Hearing  
in King's Contest—His Opera Career in Italy

NOW and again one encounters a musical artist whose bearing and equipment indicate a future of exceptional brightness. Henry G. Miller, an American basso, impressed the present writer in that way. The recollection of his voice and the altogether unusual story that he told remain distinct. MUSICAL AMERICA's representative made Mr. Miller's acquaintance in the Carnegie Hall studio of the singer's teacher, Frank Dossert, who, with his wife, Deane Dossert, has been prominently identified with the vocal profession in this city and Paris for many years. Mr. Miller sang the Massenet aria, "Vision Fugitive," so compellingly and with such glorious tone color and volume that the conviction awoke that his is a rare voice—one which is bound, sooner or later, to awaken general attention.

Mr. Miller is young, probably not past thirty. His personality is extremely likeable. Moreover, he has undeniable imagination, poise and experience. These, needless to say, are valuable assets when added to a voice of such rare quality. His story indicates that he possesses another highly indispensable adjunct, namely, an almost inordinate capacity for hard work. His physique, which is formidable, may possibly explain how this latter predilection may safely be gratified.

### Work in Italian Opera House

The bulk of Mr. Miller's practical experience has been acquired in Italy. In that country of operatic fanatics he sang some 500 performances of twenty-nine different operas. Some of the opera houses at which he appeared are the San Carlo (Naples), the Costanzi (Rome) and La Scala (Milan).

Mr. Miller's success in Italy was real; an artist will not be endured there for so long a period if he fails to meet with the whole-hearted approval of Italy's people. So volatile are the latter that they quickly discourage artists who fail to measure up to a certain fairly high standard. Hardly necessary to remark is the fact that only artists of good calibre are tolerated on the boards of such famous houses as La Scala and Costanzi.

The basso, after studying in New York and Paris, with Mr. Dossert, went to England. There he made both friends and enemies. Jealousy engendered by envy transformed several very good friends into bad ones. "In England (Mr. Miller's pronunciation is just a trifle foreign, a fact which is due to the four years during which he conversed almost wholly in Italian), I entered the Royal Academy and thought I'd have a 'go' at the gold medal given annually by the king. It seems that this competition is open only to British subjects, but that year this condition was inadvertently omitted from the printed slips. So I entered. When I got up to sing one of the judges (only a portion of them are screened) told me that I couldn't compete, since I was an American citizen, and only British subjects are eligible. I was all primed for a try, so I spoke up and said that I was there to sing—that no stipulation had been made public regarding such a restriction, and that I intended to sing. Well, I sang, and from that group of 800 competitors they picked me for the medal.

### No Velvet Pantaloon

"Someone told me that I'd have to wear velvet pantaloon and all that rubbish when I met the king, but I didn't take it seriously. I put on a black suit,

was introduced to about eighteen members of the royal family, sang for them all, had the medal pinned on me by King Edward—and have that medal yet."

Just about the time that war broke out



Henry G. Miller, Prominent American Basso

Mr. Miller's father died and the singer hastened back to America. He has been here ever since. The basso intends going in for concert and oratorio work in this country. Mention should be made of the extraordinary range of Mr. Miller's voice. He sings, with apparently little effort, from low basso D (with a possible C) to high baritone A. Every tone that he sings is pure. In the writer's opinion, so well-rounded and thoroughly gifted an artist as Mr. Miller is bound to achieve success wherever he is heard. B. R.

### Mme. Melba and Her Company in New Haven Concert

NEW HAVEN, CONN., Oct. 23.—A large audience, distinguished, enthusiastic and sympathetic, assembled in the Shubert Theater last evening to pay homage to Mme. Melba. Melba's art is still of the noble, stately type that has so long been admired in her. A 'cellist with rare attainments was revealed in Beatrice Harrison. She has a beautiful tone. While it is not large it is of the kind that leaves the impression as belonging to an artist of the first rank. She was received cordially and responded to several encores. Robert Parker, baritone, made a favorable impression with his singing of the Prologue to "Pagliacci." Frank St. Leger was a worthy accompanist. A. T.

### Distinguished Artists to Participate in Municipal Concerts at Lewistown, Me.

LEWISTOWN, ME., Oct. 25.—According to an open letter from Mayor Brann the following artists will be heard in the series of municipal concerts arranged for Lewistown this season: Eva Williams (Nov. 11); Louise Homer (Dec. 3), and Paul Dufault, with Olive Kline (Jan. 14). These concerts are an experiment and it is hoped that music-lovers of the surrounding towns will encourage the venture. It is proposed further to give two free concerts for mothers and children on Dec. 17 and Jan. 28.



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## MAKING AN IDEAL MUSIC SCHOOL

The Essential Factors—Removing the Spirit of Commercialism and Instilling the Motto that "Art Is Life"—Weak Points in the System Usually Encountered

By MANFRED MALKIN

AN institution that could deservedly be called an ideal music school must have as its motto: "Art Is Life." If our music schools have failed to produce great masters of creative as well as interpretative powers, it is mainly due to the lack of idealism which is indispensable in music, the most creative of all the fine arts.

The student entering the school must be imbued with the spirit that art is not a convenient way of making money. Nor must he think that it is an ornament in life to dazzle people. He must be told that art is life; if he realizes that he will assume an attitude toward his art that will be serious, sincere and enthusiastic.

A purely ideal atmosphere, however, is entirely out of place under the system of our music-schools, where commercialism, the most powerful antagonist of idealism, reigns supreme, where teaching is regarded not as an art but as tedious work, where musical art is taught by the clock and the sound of the bell is the signal for student and teacher to stop. The student, looking to his teacher as his artistic guide, unconsciously develops the same attitude toward art and the result is a victim on the altar of commercialism.

### The Ideal Teacher

The ideal teacher, not only a performer of ability but also an experienced pedagogue, possessing the faculty of imparting his knowledge in a clear, concise and interesting manner, will not look upon his teaching as an uninteresting profession, but as a living art, a source of inspiration. To teach by vocation, not by mere economical necessity, should be the ideal.

For the students public contests have an importance which cannot be overestimated. Especially is this true when the judges are noted artists. The natural desire to outdo each other stimulates the student to study more energetically. The ambition to please the celebrated judges kindles his enthusiasm, and realizing the responsibility he undertakes and the severe test he is put to, throws himself into it body and soul.

The subjects making for general musical education, such as ear-training, sight-singing and the theory and history of music, while included in the curriculum of almost every music-school, have not yet assumed the importance of requiring a minute and detailed treatment. One of

the weak points in the system concerning the study of the above mentioned subjects is their exemption from the course for children. The old notion of studying the theory of music as pure mathematics is out of date, and, under a modern system in which the same study is approached from its artistic side, there can be no fear of overtaxing the child's delicate mind. Moreover, the child becomes now even better fitted for this study, since his mind is more impressionable. Emphatically so is it in the case of ear-training and sight-singing, the most important factors in musical art, where it is safe to say that the earlier one begins the better.

### Exploiting Exceptional Talent

An evil inherent in music-schools, a most unfortunate condition that must be eliminated from the ideal institution, is the exploitation of talent—the offspring of the commercial system upon which the schools are based. The parents or teachers of the talented student, utilizing his exceptional gifts for their own selfish purpose, at a time when these gifts are unripe and not developed, commit a crime against the individual as well as the community. The neglect of musical culture as well as general education in the case of the talented student is profanation of art. He who aspires to be the apostle of his art must be the master of it, and this can be achieved only through perseverance and love of art. The display of the gifted student at public concerts provided by the school, depriving the other students of the opportunity to participate, is another fallacy, which will fail in its purpose and will help only to discourage those that do not appear.

A music school is an educational institution not only for the exceptionally gifted but for all.

### KALTENBORN IN LOUISVILLE

#### Quartet Handicapped by Large Size of Auditorium

LOUISVILLE, Oct. 23.—The second popular-priced concert, under the management of the Redpath Musical Bureau, was given at the Armory last Tuesday evening and introduced the Kaltenborn String Quartet, and Elsie Baker, contralto.

In a place better adapted to the requirements of chamber music, the careful shading and effectively delivered interpretations of the various ensemble numbers would have been highly enjoyable, but in the vast spaces of the Armory the pianissimo passages were lost altogether to at least a part of the audience. This was particularly true of the delicate D Major Quartet of Haydn, and Beethoven's Andante from the A Major Quartet. It was also true of Mr. Kaltenborn's two violin solos, the "Berceuse" of Oberthur and the Hubay "Czardas," played with much feeling, and of the well played cello solos of Willem Durieux. The other members of the quartet are

Seraphin Alhisser, second violin, and Max Barr, viola.

Miss Baker made a decided impression with her beauty and her velvety voice, which was particularly charming in the middle register and of sufficient volume to be heard over the large hall. Her accompaniments were played by Blanch Barbot, who also played in an excellent manner, Newland's "Valse Caprice" for piano. H. P.

### PLANS FOR NEWARK FESTIVAL

#### Engagement of Seven Soloists Announced—Song Contest Closes

NEWARK, N. J., Oct. 24.—Additional plans for the celebration of Newark's 250th anniversary, beginning May 1 next, have been announced by the Newark Festival Association. Soloists thus far engaged are Anna Case, soprano, and Merle Alcock, contralto, for May 1, "American Composers' Night"; Ethel Leginska, pianist, for Wednesday afternoon, May 3, and Frieda Hempel, Margarete Ober, Riccardo Martin and Allen Hinkley, for "Opera Night," May 3.

The contest for the American choral composition to be sung at the festival closed last week. Fourteen manuscripts have been received and the winner will receive \$500. The judges are Josef Stransky of the New York Philharmonic; Louis Koemmenich of the New York Oratorio Society, and C. Mortimer Wiske, conductor of the Newark, Jersey City and Paterson Festivals.

G. A. K.

## CHARTER FOR OPERA HOUSE IN ST. LOUIS

### Company's Capital Stock to Be \$100,000—Another Project for Operatic Home

ST. LOUIS, Oct. 23.—On Monday of this week a charter was issued to the Metropolitan Grand Opera House Company, the movement of which is being fostered by Guy Golterman, in order to revive the scheme to give St. Louis a regular annual season of grand opera. According to the first articles in preparation, the capital stock will be \$100,000, which is represented by three contracts, as follows: With the Pavlowa Ballet, Incorporated, of New York, or any other operatic or dramatic organization controlled by the Pavlowa Ballet, for a term of five years from Oct. 11, 1915; with the Dippel Opera Comique Company, a New York corporation, for a season of not less than one nor more than six weeks in each year, beginning Sept. 1, 1916, for a term of five years, upon a rental basis to the St. Louis company of not less than \$3,000 weekly, and with the San Carlo Grand Opera Company for a season of not less than four nor more than twelve weeks of each year for a period of ten years, beginning Sept. 1, 1916.

Immediately on the announcement of this project, a number of supporters of the Symphony Society and Art League started a movement for the alteration of the Jai-Alai building for the purpose of opera and other enterprises of a similar character.

The present subscribers to the capital stock of the new opera house company, which include the following, George W. Simmons, Charles Wiggins, Dan C. Nugent, Claude Kilpatrick, Charles A. Stix, E. A. Faust and Jackson Johnson, announce that the campaign will be started within a few days to secure the necessary amount to get the matter under way. It is proposed to have an opera house located in the central portion of the city with a seating capacity anywhere from 3500 to 4500.

A recital that created considerable interest took place last Sunday afternoon at the Wednesday Club Auditorium, where Minna Niemann, a talented pianist of this city, presented a splendid program, assisted by Elsa Koch of New

## ANNA CASE'S VOICE SENT TO THE COAST AND BACK

Remarkable Phonographic and Telephonic Experiment Conducted for Thomas A. Edison

Transmission of Anna Case's voice through a phonographic record and by telephone from West Orange, N. J., to San Francisco, at the request of Thomas A. Edison, and then sent back again, was the remarkable and successful experiment which took place Oct. 21 between West Orange and San Francisco, where the great inventor took part in "Edison Day" at the Panama Exposition.

After greetings and congratulations had been sent from the West Orange laboratory Mr. Edison answered in person, concluding, according to the New York Tribune, as follows:

"I heard the record of Hutch's talk very plainly. I should now like to hear a musical record. If you have one handy I wish you would play that Anna Case record from 'Louise.' The selection from 'Louise' could not be found, but Anna Case's 'Charmant Oiseau,' from 'The Pearl of Brazil,' was played instead. Mr. Edison expressed great pleasure at the end.

"That's fine," he said. He was asked to play the record back from San Francisco, and a machine at that end was started, and the West Orange audience heard the record repeated.

## CHARTER FOR OPERA HOUSE IN ST. LOUIS

York. Miss Niemann displayed an extremely versatile talent in the performance of her program. She was particularly pleasing in her Chopin numbers. The assisting artist, Miss Koch, is at the present time coaching under Mme. Matja Von Niesen-Stone of New York City. She has a very clear and fresh voice. Fred Koch was the accompanist.

I. W. C.

### German Singing Society of Newark Celebrates Semi-Centennial

NEWARK, N. J., Oct. 24.—One of Newark's German singing societies, the M. G. V. Phoenix, celebrated its fiftieth anniversary on Saturday by a concert in Krueger Auditorium. The society was organized in 1865 by eight members of a social club and to-day has a large membership, including a chorus of fifty-five singers. A long program was presented, with Paul Petri, tenor, and Elizabeth Schaub, soprano, as the soloists. They were accompanied by Mrs. Lillian Jeffries-Petri and Signor Pizzarello. The orchestra, of forty men, was under direction of Emil Os. Lender.

Leon E. Idoine, choirmaster and organist of St. Marks' Episcopal Church of Toledo, has opened his sixth season there as a teacher of pianoforte, organ and singing.

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## MAKING PIANO RECITAL ENTERTAINING

### Felix Garziglia's Primary Object —Instructive Value Follows of Itself

WASHINGTON, D. C., Oct. 23.—A series of unique piano recitals has been arranged for Washington by Felix Garziglia, French pianist. It is his purpose to make these, first of all, entertaining and in this entertainment to present a wide range of compositions of varying periods.

"I mean that my audience shall be interested from beginning to end," commented Mr. Garziglia. "I want my public to feel refreshed when it listens to my playing, for this is the biggest mission of music. And this can be accomplished to a large extent in the arrangement of the program, to which too little attention is ordinarily given by the performer. So I have combined the light and the heavy, the somber and the brilliant, the modern and the classic, for the entertainment of the layman as well as the musically informed."

A native Frenchman, Mr. Garziglia, has a gift for getting at the underlying meaning of a composition and presenting it to his hearers. "In each composition I find a different spirit," he declares. "In the classics I find varying moods, just as in the case of so many characters in a drama, all combining to make a complete whole. In modern compositions, I find mostly stories told or landscapes described. The titles, when skillfully chosen, assist in the understanding of the attitude of the composer. Surely the serious ones meant these titles to convey the keynote of their works, just as the writer of fiction means that the title of his story shall strike a distinctive chord. I always keep this in mind when analyzing a compo-



Felix Garziglia, the French Pianist, Now of Washington, D. C.

sition and this, with the few suggestions inserted by the composer, forms the biggest aid to appropriate interpretation. It is the province of the player to paint the tone picture as near as possible in accordance with the conception of the composer; not to distort or mar it by his personal views."

Mr. Garziglia has done much to create an appreciation of modern music in the national capital. There is a charm and versatility about his playing that attract the artist, the student and the mere lover of music.

WILLARD HOWE.

### A TWO-PIANO RECITAL

#### New England Conservatory Artists Join in Admirable Performance

BOSTON, Oct. 21.—Under the auspices of the New England Conservatory of Music, Lee Pattison of its faculty, and Guy Maier, graduated in 1913, gave a recital of music for two pianos in Jordan Hall last evening. Here is the program, for the masterful delivery of which these artists are to be highly commended:

Theme and Variations, Von Willem; Sonata

in D Major, Mozart; "Omphale's Spinning-wheel" (Symphonic Poem), Scherzo, Op. 87, Saint-Saëns; Romance and Valse from the Suite, Op. 15, Arensky; Rhapsody, "España," Chabrier.

Throughout the entire program the two played with remarkable precision, perfect unity and complete understanding of the works before them. There was a large audience that was quick to recognize the artistry and musicianship of the two. So successful was the performance that it is to be repeated in Seiner Hall, this city, on Nov. 23. W. H. L.

#### Violinist and Contralto Score in Club Musicale

At the season's first meeting of the National Opera Club of America on Oct. 14, at the Waldorf-Astoria, New York, Beatrice Horsbrugh, the gifted violinist, was heard to great advantage in Tchaikowsky's "Mélodie" and a Wieniawski Mazurka. Miss Horsbrugh is an Auer pupil and plays with splendid technical finish and sterling musicianship. She was received with enthusiasm on this occasion. The singing of Matia von Nissen-Stone, formerly contralto of the Metropolitan Opera Company, was also a warmly admired feature of the program. She was heard in a group of songs by Rachmaninoff, Gretschaninoff and Moussorgsky with excellent effect. "Russian Opera" was the subject of the meeting and Alice Verlet, the soprano, of Paris and Brussels, was the guest of honor.

#### Hegedüs to Make His American Début on Nov. 16

The début recital in America of the Hungarian violinist, Ferencz Hegedüs, is announced by his manager, Antonia Sawyer, to take place at Aeolian Hall, New York, on Tuesday evening, Nov. 16. Mr. Hegedüs will play as his chief numbers the rarely heard Concerto in D Minor by Tartini, and the César Franck Sonata. A novelty will be a Prelude with organ accompaniment by Emmanuel Moor and the shorter numbers will be compositions by Tchaikowsky, Novacek, Boccherini, Hubay and Paganini. Francis Moore will preside at the piano.

#### Hans Merx Sings War Songs in New York Concert

Hans Merx, the New York baritone, appeared at the Hotel Astor, New York, Oct. 18, at a concert given by the American Ladies of German Descent in aid of the Red Cross. Mr. Merx sang a group of new war songs, all of which he is to present on his program this season. He was in excellent voice and was enthusiastically applauded by the large assemblage. The accompaniments were played most ably by Edward Rechlin.

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Very truly yours

Bart Wirtz

### JOSEPH APPEL TO SING UNDER BANNER OF MUSIC LEAGUE



Joseph Appel, Tenor, Who Is to Appear Under the Management of the Music League of America

The Music League of America recently selected as one of its tenors Joseph Appel, an artist pupil of Luis Espinal. Mr. Appel's voice is of splendid quality and extensive range. He has had considerable experience in concert and oratorio and has sung in some of New York's most prominent churches. Last Sunday Mr. Appel sang in the West End Collegiate Church, under Henry Hall Duncklee, taking the place of Paul Althouse, who was prevented from singing because of an accident to Mrs. Althouse.

#### Carl V. Lachmund Gives Yonkers Concert

Carl V. Lachmund, the noted pianist, composer and teacher, gave a concert at the Warburton, Yonkers, N. Y., Oct. 15,

before a capacity audience. During the program Mr. Lachmund presented his gifted daughter, Anita Lachmund, as danseuse, and pianist and the following piano pupils: Marjorie Lachmund, Berenice Quinlan, Arnaud F. Lachmund, Dell Lampe, Marion L. Fox, Laura I. Miller, Arthur J. Archambault and others. The performers played solo numbers in a very able manner, while several of the more advanced ones were heard in concertos by Mendelssohn, Grieg and Mozart, accompanied by an orchestra under the baton of Mr. Lachmund. Mr. Lachmund was represented on the program also as the composer of several interesting works for piano and for orchestra.

The Arion Singing Society of Newark, N. J., gave a concert on Oct. 19 at which the assisting soloists were Gertrude Pfaendler and Margaret Rogge, sopranos. There were numbers by a male quartet of members and by the entire society.

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New York, October 30, 1915

## WHAT A PIANIST CAN BE

Pianists are such a numerous army nowadays that one attaches no distinction whatsoever to the mere title in itself without further qualification. Almost everyone plays the piano a little, very many play it fairly well, a good many play it surprisingly well, and some play it supremely well. Merely to be a pianist means little, and the world expects little or nothing of a pianist beyond his piano playing. Thought, leadership, philanthropy, patriotism, a voice in the community or the nation—these are for others than pianists.

This continues to be the case until pianists arise who are of a caliber to change the prevalent idea, necessarily derogatory to the pianist from the standpoint of a higher citizenship.

Paderewski, dean and leader of the world's pianists, his country devastated by war, his estate ruined, himself assuming leadership of a national relief movement, addressing great audiences whom he attracts by his incomparable performance of the works of his compatriot, Chopin, by his fame, and by his initiative in giving active service in the great world-struggle of the

present—this Paderewski is the pianist risen to heroic stature.

Those of us who have the musician and his world deeply at heart have always urged the high self-cultivation of the musician as thinker and citizen. In ordinary times the reason for this may not be especially plain, or the need pressing.

Paderewski is the stamp of man who has not shirked such aspiration and attainment even when the inner prompting of the spirit was the only stimulus to it. Now, when the external emergency comes, he is the man of the hour. He is a world-figure, not as pianist merely, but as man. He shows what a pianist may be, and immeasurably exalts the calling.

## GERMAN AND ITALIAN ROMANTICISM

Arthur Bodanzky, the new Austrian conductor of the German repertory at the Metropolitan Opera House in New York, comes to his post with admirable equipment of capacities and a strong record of achievement behind him. He is evidently a "personality," and a man of thought.

The deadly interviewer took him early in hand, and he had the wisdom to be sufficiently non-committal, especially as to matters connected with the war and war-feeling.

He told an interviewer that "the forte of German opera," so the interviewer states, "is to dominate in the heroic and romantic sphere." The man of ink suggested that Italian opera was regarded by some as romantic, and asked the conductor wherein lay the difference of the two national forms of romanticism.

Mr. Bodanzky affirmed that the difference is well expressed by the difference between the Italian and the German renaissance. The Italian renaissance was brilliant and elaborate in feeling, the German colder and more religious. According to the published interview he said "the Italian was pagan, the German spiritual. It is the difference between Florence and Eisenach, between Borgia and the Popes on the one hand and Martin Luther on the other."

This is interesting thinking, though possibly not quite as accurate as it might be. Mr. Bodanzky, if he is correctly quoted, pits the creative mind in Germany against the administering or ruling mind in Italy. The Italian renaissance was not Borgia and the Popes merely; it was also, and even more deeply, Michelangelo and Palestrina. And if these were not spiritual, it would be hard to know what they were. The Gothic mysticism was indeed spiritual, though scarcely more so than the essential elements of the Italian renaissance, which sought an expansion of the soul in all highways after the centuries of ascetic aberration of primary Christian principles.

Rather than pagan on the one hand and spiritual on the other, the Italian renaissance might be characterized as pagan-spiritual, and the German as mystical-spiritual.

## CONCERT STAGE SETTING REFORM

Still another hero, this time in the person of Mr. John Wenger, braves the subject of altering the visual conditions of concerts, and tells, in a recent issue of MUSICAL AMERICA, how he thinks these conditions may be bettered.

Not infrequently someone proposes that artists or orchestra, exactly reversing the well-known rule for the conduct of children, should be heard and not seen, that they should be placed behind a screen which will prevent our imagination from being disturbed by the ungainly physical efforts of the performers. Or we are to listen to music in darkness or semi-darkness, to the same end.

True as it would appear to be that something is wrong in the accepted conventions of the present, they appear to run on complacently, like the brook, forever. Once in a blue moon or so some pianist appears in a light dim enough to excite comment, or a futurist tone-poem is produced in darkness in order to render its accompanying, or rather non-accompanying, color-symphony visible upon a screen. Then the concert world relapses into the customary deadliness of electric glare and a bare and dismal stage.

Mr. Wenger's cure is to provide a scenic stage setting which will relieve this eye-straining and imagination-damping monotony, and give the imagination free play. These settings, as shown in reproductions of Mr. Wenger's designs, present fanciful and purposely vague scenes which tell the beholder little or nothing, but which the designer intends shall allow the imagination to take whatever direction the music may suggest.

The idea has its merits and is certainly worth trying. The results, however, to be successful, must be vastly more satisfactory than those gained at the concerts which one occasionally hears in an opera house, where available scenery, often sufficiently vague, is employed.

But is it not barely possible that when music is truly listened to, in that subjective region within where music makes its deepest appeal, the outward eye is passive, and neither knows nor cares what is before it?

## PERSONALITIES



Last Photograph of Mildred Potter

Probably the last picture of the late Mildred Potter is the above, taken at the Richmond Festival. It was sent to MUSICAL AMERICA by Florence Hinkle with the thought that Miss Potter herself would have liked to have seen the photograph in these columns, as it was made on the occasion of one of her great successes. Miss Potter is seen in the rear row at the right; beside her is Miss Hinkle, and seated in front are Dan Beddoe and Herbert Witherspoon.

**Godowsky**—Leopold Godowsky, the eminent pianist, and his family have returned to New York from their seashore home at Avon-by-the-Sea. The Godowskys are now located in "The Balkenhayn," at 763 Fifth Avenue.

**Grainger**—The name "the Rudyard Kipling of the piano" has been bestowed on Percy Grainger by Milligan Fox, honorary secretary of the Irish Folk Song Society, and the title is regarded as especially fitting in view of the vivacity, virility and poetic imagination displayed in the art of the pianist.

**Milholland**—Vida Milholland, sister of Inez Milholland Boissevain, the widely known suffrage worker, expects to make her debut in concert next month and hopes later to become an opera singer. She is a pupil of Fernando Tanara. Besides her musical work, Miss Milholland runs her father's 8000-acre farm at Westport, N. Y.

**Seydel**—Irma Seydel, the violinist, was a prominent figure in the huge suffrage parade which occurred in Boston Saturday afternoon, Oct. 16. Miss Seydel carried a banner and led the section comprised of musicians and artists. She is an ardent suffragist, and has been seen again recently on the downtown streets of Boston selling the suffrage publication.

**Stransky**—At the first meeting of the New York Philharmonic Orchestra of this season Mr. Stransky said to his men: "Art is international. We are here to give our best endeavors to the cause of musical art, and the only distinction I make is between good and bad music, irrespective of its 'nationality.' We shall perform good music only, from whatever source it may come."

**Paderewski**—Here is an opinion of Philip Hale, the Boston Herald critic, on Paderewski as an orator: "Mr. Paderewski would have excelled at anything he had undertaken. Among his many gifts is the gift of eloquence—not the windy, the copiousness, irritating fluency, and the rhetorical exuberance that often pass for it, but the ability to use fitting words in the expression of lofty or beautiful thoughts."

**Phillippe**—Mme. Dora de Phillippe of the Chicago Grand Opera Company, though born in Paris of French-Austrian parentage, has numerous English relatives. Among the family connections were the late Cardinal Newman and the poet Wordsworth. Mme. de Phillippe is also related to Stephen Phillips, the English poet and dramatist. An uncle of the singer was at one time Ambassador to London from Vienna.

**Gatti-Casazza**—On the Tuesday of last week when Giulio Gatti-Casazza received representatives of the New York press at the Metropolitan for his annual interview, the Metropolitan general manager received a good-luck token from Gianni Viafora. This was a toy black cat, which Mr. Gatti has placed near his desk in the opera house. The gift was doubly appropriate, for in the Italian language gatti means "cats."

**Clark**—Charles W. Clark, the baritone, is protesting against reports of his death and the remarriage of Mrs. Clark, which were circulated by an error in a Paris edition of a New York newspaper. The Mrs. Clark who was married is Mrs. Frank King Clark, widow of the Berlin voice teacher. "The mix-up in name began when Frank King Clark studied with me in Paris thirteen years ago," said Mr. Clark recently, "and continued until I left there to return to Chicago, the European papers constantly referring to either or both of us as 'Charles King Clark.' I had thought the jumble would end with King Clark's death, but now has come the worst of all."



# POINT and COUNTERPOINT

SEVERAL surprises awaited Giulio Gatti-Casazza when he arrived in New York, so Algernon St. John Brenon tells us in the *Morning Telegraph*. The chief of the shivering shocks that he received was the petrifying announcement that he was now the father of a family. The *Evening Sun* informed the world that his wife, Mme. Frances Alda Gatti-Casazza, "tired of waiting" on the Dante Alighieri, which remained at anchor all night, having gone down to it on the revenue cutter, "and thinking of the children at Great Neck and what they might be doing to the house, went home by tug."

"The children! Oh! Frances! Oh! Giulio! Why conceal them?" remonstrates Mr. Brenon.

Apropos of a recent two-piano recital, H. E. Krehbiel says in the *New York Tribune*:

Pianists are plentiful—more than plentiful. Why not employ them in double, or triple, or even quadruple harness?

Have a care, H. E. K.! Of course, you recall the old query as to what makes more noise than a pig under a gate? Then, why trifle with fate?

Evidently the recent appendicitis attack of one of Albert Spalding's co-artists has inspired this bit of musical "news" of which Homer Reed informs us:

There is now so much appendicitis among singers that managers are seriously considering making a requirement of all artists that they have their appendices removed before they be allowed to begin a tour.

Hazel G. Kinsella writes us from Lincoln, Neb., relating that she overheard the conversation of two women who sat behind her at a recent violin recital. One of them asked of the other:

"Which is she going to play on, a first or a second violin?"

The two incidents following were also observed by the Lincoln correspondent:

A young girl giving her recital for graduation was singing the song entitled, "Springtime on the Eastern Hills" by Whelpley, in which occurs the phrase, "like torrents gush the summer rills." A listener was heard to say that the song was pretty, but that he only understood three words, and that was where they said something about "gosh, the submarines."

A prominent composer and organist in charge of the music in a city church had

trained his choir on an anthem written in fugue form, for the Sunday morning service. When the time came for the anthem, the choir sang it in splendid style, but the director was met at the close of the service by a member of the music committee and told:

"The choir needs lots more training. Not any two of them came in together in that anthem to-day."

"I wonder why Miss Snow is such a social favorite," said Mrs. Jenks. "She doesn't sing or play, or even recite." "Well," returned Mr. Jenks, "probably that's the reason."

From Louis C. Elson's little lectures on "The Orchestra Up-to-Date" in the *Musical Observer*, we cull this:

The music of the kettledrum consists of ten per cent of knocks and ninety per cent of rests. The unintelligent observer would imagine that the kettledrummer was not earning his salary, since he rests much more than the other musicians. It is stated that an eminent teacher of the kettledrum gave a pupil his first lesson on the instrument by causing him to count five hundred measures rest, while he (the professor) read his newspaper, and then charged him five dollars.

And here's another chapter:

I recall a concert in which a cymbal-player was engaged especially to play two notes in a Wagner selection. These two notes (concert and rehearsals) cost more than any two notes that Patti ever sang, and they were not remarkably musical notes either.

Musical Enthusiast (at close of violin recital)—"Herr Squeakum certainly gave a finished performance."

Bored Friend (rising and yawning)—"Yes, thank Heaven!"—Town Topics.

Let us turn the searchlight of publicity upon a new "learn music quick" scheme advertised in a San Francisco paper. The clipping is sent to us by G. S. Simon:

How to Play the Piano or Organ in One Hour

A Detroit musician has invented a new method by which any little child or grown person can learn to play in one hour in their own home. Three sheets will be sent absolutely free to any person addressing a postal card to A. S. Keller, 857-A Trussed Concrete Building, Detroit, Mich.—Adv.

"From now on," says our informant, "I shall expect to see every street car conductor ringing up fares with the left hand and tinkling Debussy with the right. Likewise every saleslady, grand dame, 'confidence queen,' etc., will strum a few bars of Scarlatti before breakfast. Musicians will soon be turned out like Fords."

"Look here, Maria. I'm getting tired of being dragged around to dinners and receptions and dancing parties. I don't get half enough rest."

"Never mind, Henry. You'll get a good rest when the opera season opens. You know you always sleep soundly through every performance."

Norbert tells us that at Paderewski's New York recital for the Polish relief the famous pianist played as an encore the Chopin "Polonaise Militaire" and some persons recognizing the piece, applauded. Remarked one man to his wife: "I guess that must be the Polish national anthem."

From some of the "press stuff" for a recent fashion extravaganza:

Among the songs are several written by H. T. Burleigh, a newcomer among musicians.

That "newcomer" is a harsh word to apply to a pupil of Dvorak and the composer of "Jean."

"What's this I read in your issue of Oct. 23," so Guido writes us, "about the arrival of Mrs. Campanini's dog, described as 'a present to her from John McCormack, the tenor?' Don't you know the dog was given her by Mrs. Harold McCormick, wife of the president of the Chicago Opera directorate? Better give your ship news reporter his *congé*."

Why be so harsh, Guido? It was just another of those "faulty English translations."



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## CHICAGO SOPRANO

### MAKING A STEADY ARTISTIC ADVANCE



Photo by Matzene

Leonora Allen, the Chicago Soprano, Who Has Joined the Music Faculty of Michigan University at Ann Arbor and Who Will Also Make a Concert Tour

CHICAGO, Oct. 20.—It is not so many years ago, as I remember, that Leonora Allen, the soprano, was one of the promising vocal students of Chicago but, in the short time since then, she has made remarkable strides in her career, her operatic performances and concerts showing a steady artistic advance.

Of a typically American personality (she is a native of Illinois), Miss Allen's vivaciousness and charm make her stage presence most ingratiating. She has just completed a successful concert engagement at the Strand Theater in this city and has assumed a prominent position on the staff of the music faculty of Ann Arbor University, under direction of Albert A. Stanley. This position, however, will not interfere with Miss Allen's concert and recital engagements, which in-

clude appearances in Paterson, Milwaukee, Minneapolis and Detroit. At Minneapolis the soprano will appear again with the Minneapolis Symphony Orchestra and at Detroit in the artists' course of the Tuesday Morning Musicales.

In her short career Miss Allen has filled a number of highly important engagements, not the least being those with the Apollo Musical Club of Chicago. She became a great favorite with the patrons of the Strand Theater, and her selections brought to notice those vocal qualities which have contributed to her popularity. A musical style, an evenly developed voice, a compass of unusual extent and a beautiful tone, earned for her most generous applause every time she sang.

A month's tour on the Great Lakes from Cleveland to Duluth, as the guest of Miss McMaster, proved an enjoyable vacation for Miss Allen. She is a skillful golfer and dancer. M. R.

## NEW PUBLISHING FIRM

Huntzinger & Dilworth to Issue Works of Prominent Composers

An addition has been made to the list of America's publishers of the best class of music, in the new firm of Huntzinger & Dilworth, which opens its offices on Nov. 1 at 505 Fifth Avenue, New York. The members of the firm are Robert L. Huntzinger and J. Leslie Dilworth, both of whom have recently been connected with the publishing department of the John Church Company in its New York office. Previously, Mr. Dilworth had been for a number of years with G. Schirmer, Inc., while Mr. Huntzinger was formerly with the John Church Company at its Cincinnati headquarters.

The firm of Huntzinger & Dilworth will introduce a number of new works by prominent American composers, and at the outset will devote a large part of its energies to the song field. The exploiting of the firm's publications among the artists of this country will be in the hands of Mr. Dilworth, who has a wide acquaintance among musicians.

Anticipates Its Arrival with Pleasure To the Editor of MUSICAL AMERICA:

Enclosed you will find my check for MUSICAL AMERICA, and I want to say with how much pleasure I look forward each week for its arrival.

MRS. BETTY SOLOMON.  
Brooklyn, N. Y., Oct. 16, 1915.



## ANN SWINBURNE IN HER RECITAL DÉBUT

Comic Opera Star Enters New  
Realm—A Greater Amount  
of Preparation Needed

When about three years ago Ann Swinburne flashed upon the view of New York in a small rôle in "Robin Hood," there were many who, captivated by her visible blandishments and the allurements of the fresh and charming soprano voice of which she showed herself possessed, felt assured that she was destined for better things and that more would be heard of her. That proved indeed the case, for the young woman subsequently emerged as prima donna in other operettas, notably the "Count of Luxemburg," and Victor Herbert's "Madcap Duchess," which was written entirely for her own sweet sake. Eventually Miss Swinburne vanished from the stage and rumor had her busily engaged preparing to change the sphere of her endeavors from her theatrical duties to the serious responsibilities of the concert stage.

Then with the opening of the current musical season, came the announcement of an early recital at Aeolian Hall.

This took place, accordingly, on Thursday evening of last week, in the presence of a numerous and brilliantly representative gathering, such as is wont to assemble at the functions of the elect, and amid a welter of expensive floral outgivings and superheated applause—in short, with every show of kindly encouragement. But the wisdom of Miss Swinburne in attempting the feat—for the present, at all events—is quite another question.

The young woman essayed a program ranging from Mozart's "Deh vieni non tardar" to John Carpenter and Sibella

and including between these extremities songs of Beethoven, Grétry, Brahms, Schumann, Max Vogrich, Mischa Elman, Chausson, Rachmaninoff and others. The efforts at encompassing such things as Brahms's "Von ewiger Liebe," "An die Nachtigall," "Meine Liebe ist Grün" and Schumann's "Aufträge" and "Wenn ich in deine Augen seh" may have denoted worthy musical aspirations, but were otherwise palpably ill-advised.

Miss Swinburne, though personally gracious and fascinating and possessed of a very pretty voice, gave evidence of inefficient vocal schooling and evinced little style and practically none of the variety or penetration needed for the proper performance of most of what she attempted.

To be sure, she showed traces of a slight cold during the evening, but her hoarseness proved no serious handicap.

Miss Swinburne's main difficulty lies in the poor placement of her tones, in her practise of singing "on the throat" and in a production that obviates all possibility of tonal coloring. Consequently in spite of her manifest intelligence and good intentions, her singing was monotonous and pallid and aggravated by a frequent tendency to flat. She sang the songs of Vogrich, Elman and Chausson with a certain dainty grace and several were redemanded.

But unless Miss Swinburne takes speedy measures to remedy her deficiencies of vocal culture she will injure her voice beyond repair in a short time.

Richard Hageman played satisfactory accompaniments. H. F. P.

### Camilieri's Setting of Ariadne Edwards's Lyric Gaining Recognition

L. Camilieri, the conductor, who is well known in London, recently set to music a lyric entitled "Wild Heart," the words of which are by the American composer, Ariadne Holmes Edwards. Several grand opera stars, including Giovanni Zenatello and Olive Fremstad, will use it on their forthcoming programs.

## PEOPLE'S SYMPHONY STRONGER THAN EVER

Splendid Playing, Particularly by  
the Strings, in Mr. Arens's  
Opening Program

Among the numerous American orchestras that profited last year by conditions which the war created was the People's Symphony of New York, which materially strengthened its personnel with some of the excellent instrumentalists detained or else driven here. And last Sunday afternoon, when the organization gave its first concert of the season in Carnegie Hall, there were evidences that the European ill wind had blown it some further good.

Mr. Arens's orchestra reveals yearly improvement, and on Sunday the body of strings showed to better advantage than ever before. It plays now with a solidity, warmth and cohesiveness of tone greatly to be admired. Fortunately it enjoyed an opportunity to demonstrate what it could do unaided for one of the numbers of the program was Bach's lovely G String "Air." In spite of Mr. Arens's rather hurried tempo it went beautifully, with flawless intonation, fine precision and color. Indeed, it was found necessary to repeat it, so prolonged was the applause.

The other departments of the orchestra also accomplished much that was commendable, though occasionally certain units of the woodwind and brass choirs conducted themselves in refractory fashion and led one to hope that the near future would bring betterment in these sections likewise. Nevertheless, in the face of such spirit, enthusiasm and earnest effort as the People's Symphony players always put forth it would be graceless to cavil over minor deficiencies of execution.

A huge audience found much to delight it in the playing of Beethoven's "Egmont" Overture, the aforesaid Bach melody and Tchaikowsky's Fifth Symphony. Mr. Arens's conception of this last is, on the whole, highly creditable and the orchestra carried out most of his intentions energetically.

The soloist was Ethel Leginska, who played Liszt's "Hungarian Fantasia" and, in response to a storm of enthusiasm, two encores. In spite of an insecure accompaniment, she managed to achieve some happy results. The work suits her style well and she brought to its performance her accustomed characteristics of virility, brilliance and dashing vigor. These her hearers joyfully relished. H. F. P.

### DORA BECKER'S CONCERT

Gives Burleigh's Violin Suite Its  
Première in Newark

NEWARK, N. J., Oct. 24.—Dora Becker, the popular violinist, played on last Saturday night, for the first time in Newark, the Cecil Burleigh suite for violin, called "Indian Sketches." This was before the Musicians' Club at its monthly concert. Mme. Becker's performance made a profound impression.

Mme. Becker has announced that she has cancelled her contract with her former manager and in the future will arrange her engagements through her secretary at 18 Hedden Terrace, Newark. The decision to part company with her manager was a mutually amicable one. Mme. Becker has engagements for recitals and concerts in New York, Pennsylvania and New Jersey and will go on tour through the South in December. At present she is rehearsing new works with her accompanist, Sydney M. Baldwin, and expects to give a New York recital early in 1916, playing compositions not often heard, owing to their technical difficulties. G. A. K.

Harry Gilbert, the pianist, has moved his studios to 60 West Forty-ninth Street from 415 West Fifty-seventh Street.

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## TILLY KOENEN IN AMERICA AGAIN

**Dutch Contralto Returns to Land that Witnessed Many of Her Former Triumphs**

CHICAGO, Oct. 23.—A wholesome, healthy air pervades the apartment that Tilly Koenen, the celebrated Dutch contralto, occupies at the Auditorium Hotel, and her own good humor puts her visitors instantly at ease.

Miss Koenen, who has not been heard in Chicago in several years, proceeded to refresh my memory as to her last appearance here, but that was not necessary, as I recall most vividly the very remarkable impression she made in her Chicago debut.

However, a short impromptu recital preceded our chat and without much ado Miss Koenen, accompanying herself, sang some interesting selections by Carissimi, La Forge, Cyril Scott and Jessie L. Gayer. I have a strong suspicion that this was a sort of morning vocal exercise, though she gave me a genuine artistic treat, singing with a wonderful warmth and power and with remarkably clear diction and vivid expression.

Though scarcely two weeks in America, Miss Koenen has been booked for numerous concert engagements, including many cities in the Middle West, and for a series on the Pacific Coast, extending over at least one month. Her trip to this country was accomplished with no undue discomforts on the Hamburg-American line steamer Noordam, on which also traveled Conductor Bodansky and Frieda Hempel.

"The ship was held up in the English Channel for a day and a half, because Bodansky was on board," says Miss Koenen, who speaks English as fluently as her own Dutch or German, "but after he had shown his passports, we were allowed to proceed, and except for a very rough sea, we had a good voyage."

It is scarcely necessary to go over the many musical triumphs Miss Koenen had on her former visit in America, her repeated appearances with the Boston Symphony Orchestra, then under Max Fiedler; her co-operation at concerts abroad with Strinsky in Dresden, with Dr. Kunwald in Scheveningen and with many of the other leading directors of



Tilly Koenen, the Distinguished Dutch Contralto

the world, including Felix Weingartner, for whom she expresses the greatest admiration.

"What new European songs did you bring along for your concerts this season?"

"I am sorry to say that song-writing in Germany and France seems at present to be at a stand-still. I was unable to get anything of much importance, and Strauss, whose songs I am specially fond of, has been occupied lately only with composing symphonic music and opera."

No blare of trumpets, no Barnum-like press-agenting is being made in connection with Miss Koenen's sojourn in America this season, but her former work here has left an indelibly clear impression of artistic worth and sincerity, and her name alone has proved of sufficient magnetism to fill out an extensive concert tour for her. Her Chicago recital will take place about Feb. 1, and this city's music-lovers have a rare musical treat in store.

MAURICE ROSENFELD.

## WINIFRED CHRISTIE ARRIVES

**Scottish Pianist to Make Her American Début on Nov. 17**

Prominent among a distinguished company of passengers on the St. Paul on its last trip was Winifred Christie, the Scottish pianist, who arrived in New York on Sunday last. This is Miss Christie's first visit to this country. She is announced for a recital in Aeolian Hall, New York, on Nov. 17, under the direction of the Musicians' Concert Management.

Commenting on war conditions as they affect musical affairs in England, Miss Christie told of excellent attendance at

the recitals which are being given largely by artists of British and French birth.

"I wish that I could have done more toward contributing to the pleasure and entertainment of wounded soldiers," the pianist lamented, "but the opportunities are not as frequent as with a singer or violinist, for, of course, I cannot move a piano from ward to ward. Consequently, my activities were confined largely to benefit performances."

Just prior to sailing, Miss Christie gave a farewell recital in Aeolian Hall, London, joining with Albert Sammons, the young English violinist who is coming to the fore rapidly. The program was made up entirely of compositions in sonata form and included the Bach No. 3



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"The first number, a concert study of Dupont's, was wonderfully played by Miss Concanon."—DAILY CARDINAL, UNIVERSITY WISCONSIN, MADISON, WIS.  
"Gertrude Concanon scored another triumph in Schubert's 'Der Erl Koenig.'"—GRAND RAPIDS NEWS.  
"Her tone, marble under velvet."—KANSAS CITY STAR.  
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in E Major, the César Franck and the "Kreutzer" of Beethoven. It was a highly successful event as have been all of Miss Christie's appearances in the English capital during the few years that she has been before the public.

## OPENING OF PORTLAND SEASON

**Florence McMillan Supports Mrs. Pope in Attractive Recital**

PORTLAND, ORE., Oct. 23.—Local music-lovers were much interested in the first concert of the new musical season in Portland, given recently by Mrs. Katherine Ward Pope, soprano, a pupil of Fernando Tanara, the New York vocal teacher. Florence McMillan, the pianist, was her accompanist and also gave a group of solos which were heartily applauded by the audience. The program follows:

"O Sleep, Why Dost Thou Leave Me" (Sem-ele), Handel; "Non posso disperar," S. De Luca; "Lasciar d'amarti," Gasparina; Addio (Bohème), Puccini; "Il est tu, le charmant rossignol, Gretschaninow; "Pour les enfants sages," Gabriel Robert; "Ressemblance," René Rabey; "C'est des contrebandiers" (Carmen), Bizet; Piano: Prelude from First Modern Suite, MacDowell; Nocturne (for the left hand), Scriabine; "Un bel di, vedremo" (Butterfly), Puccini; "Dichterliebe," Schumann; "Thy Beaming Eyes," MacDowell; "Twilight," Katherine A. Glen; "The Star," James H. Rogers.

## CHARLOTTE ORCHESTRA HEARD

**First Event in Lyceum Course—Movement to Form Musical Institute**

CHARLOTTE, N. C., Oct. 22.—The Lyceum Arts Conservatory Orchestra appeared in the College Auditorium on Monday evening for the first number in the course arranged by the Charlotte Lyceum Association. The orchestra was greeted by a good-sized audience and each number was enthusiastically received. The program was prefaced by short talks made by David Owens, president of the Chamber of Commerce, and one of the guarantors of the course, by Mayor Kirkpatrick and by Manager Bryant, of the Alkahest Bureau.

A movement is under way to form a local Institute of Music and Art, for the purpose of promoting musical interests locally and for the presentation also of visiting artists.

A competitive scholarship in vocal training, offered by John George Harris, was awarded on Saturday to Rosalie Doxey. J. G. H.

## OMAHA MUNICIPAL CONCERT

**Mme. Gadski Has Distinction of Appearing in First One**

OMAHA, NEB., Oct. 22.—Mme. Johanna Gadski, dear to the hearts of Omaha concertgoers, was welcomed by a large audience on the occasion of our first municipal concert at the Auditorium. Charles Franke managed the event. A long and varied program was given, comprising songs of the modern romantic school and excerpts from Wagner opera, with several encores. Mme. Gadski was ably supported by Dr. Paul Eisler at the piano, who was also heard in two solo numbers and two of whose compositions were included in the program.

Mme. Gadski arrived in Omaha two days previous to the concert and during her stay was escorted by City Commissioner Drexel and Mrs. Drexel in an inspection of the public parks of the city, stamping them with her approval. It seems that she is intensely interested in the subject of public parks. E. L. W.

Estella Tomlinson, contralto, a pupil of Jessie Fenner Hill, the New York voice teacher, has been engaged as soloist at the First Presbyterian Church, Williamsport, Pa.

## CHAMBER MUSIC INTEREST SPURRED IN SPRINGFIELD

**First Concert in Series Gives Stimulus to City's Appreciation for This Type of Program**

SPRINGFIELD, MASS., Oct. 23.—The first in a series of four concerts of chamber music, to be given at the Women's Club House, was heard on Oct. 20. Three Boston artists, Henry Eichheim, violinist; Heinrich Warnke, cellist, and Sam Charles, pianist, presented the program, which included Lalo's Trio in A Minor, cello compositions by Dvorak, Saint-Saëns and Popper, violin works by Fauré, Bach and Kreisler, and piano pieces by Chopin, Cyril Scott and Debussy.

This series meets a need which is seriously felt in this city. Of late years big concerts have been displacing those of the more intimate order, chamber music being one of the most severe sufferers. The size of the audience at this event, and the enthusiasm manifested, indicate that music of similar character is appreciated and welcomed in Springfield. Artistically the concert was a notable one, the performers appearing to advantage both in ensemble and solo work. The plan, in giving these concerts, is simply to cover expenses and give Springfield a taste of chamber music.

## OPERA AT ROCHESTER

**San Carlo Forces in Week's Season—Vocal Recital**

ROCHESTER, Oct. 23.—The San Carlo Opera Company has been playing here during the current week at the Lyceum Theater, giving very creditable performances of Italian opera, with the addition of "Faust" and "Carmen." The orchestra and chorus acquitted themselves well in spite of their small size, and the performances were given with spirit and enthusiasm. The leading parts were, on the whole, well sung and acted.

On Oct. 18, Grace Gosselin, who has recently returned from New York, where she has been studying singing for two years, gave a song recital at the Rochester Conservatory of Music. There was a good-sized and appreciative audience. Miss Gosselin has a pleasing voice and manner and was assisted at the piano by Alice Wysard. M. E. W.



Photo Matzene

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# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## In Further Defence of Mr. Godowsky's Chopin Edition

To the Editor of MUSICAL AMERICA:

I have read with considerable interest a letter in your issue of Oct. 9, 1915, protesting against Leopold Godowsky's edition of Chopin's Waltz in G Flat, opus 70, No. 1, as published in *The Ladies' Home Journal* for October, 1915. In replying, I would like to call the attention of the writer to several facts which he has either overlooked, or in which he is mistaken.

In the first place, the Waltz as published in *The Journal* was distinctly marked "as played by Leopold Godowsky." This, of course, means that we were giving in the magazine Mr. Godowsky's individual and personal interpretation; the reading of the composition as it is played by one of the greatest masters of the piano of all time, with such slight alterations as he saw fit to make. This composition Chopin himself did not give to the publishers during his lifetime, and to judge from his other works he certainly did not intend to publish it without further revision.

Now, the composition was not as the writer asserts, "very much changed from the original," nor were there any "short, insipid melodic bits substituted for Chopin's sweeping, melodic lines." Everything was left exactly as Chopin wrote it with the exception of the phrasing, which is the task of every editor, and a few unimportant amplifications of the harmony. The melody was not altered in any way.

What Mr. Godowsky actually did was slightly to amplify the harmony in the bass along the lines indicated by Klindworth in his famous edition of Chopin, which as everyone knows is considered the standard. This was done simply on account of the thinness of the harmony in the bass at certain points which are apparent to the veriest tyro in music.

We must also take exceptions to his statement regarding "the proper intense interpretation." We do not believe that "intensity" is an indispensable adjunct of the interpretation of every standard composition, nor that this particular waltz of Chopin, which is a delightfully graceful and delicate salon piece, must be rendered with the passion of the Beethoven "Sonata Appassionata," or the Tchaikovsky "Symphonie Pathétique."

As to "deluding the student," we can only point out to the writer that the greatest institution of its kind in the world, The Master School for Piano Playing of the Imperial Royal Academy of Vienna, intrusts its most advanced pupils to the leadership of Mr. Godowsky. This, we believe, is a sufficient guarantee of his qualifications as a great authority in his chosen department of the musical art.

Mr. Godowsky is one of the most conscientious artists of to-day and he adheres implicitly to the text of the masters. In the sheet music form of this work the original text is given in the music and the slight amplifications suggested by the editor are printed in a

foot note. This we would have done in *The Journal*, except that it was impossible, owing to the limitations of space.

We feel that the pointing out of these facts is due both to Mr. Godowsky who does not, as the writer asserts, "change" the music of the masters, and to *The Ladies' Home Journal*, which stands now, as it has always stood, for the presentation of everything in its highest and best form.

Very truly yours,  
SAMUEL L. LACIAR,  
Chief Music Editor of *The Ladies' Home Journal*.  
Philadelphia, Oct. 18, 1915.

## An Appreciation of the Late C. Stanley Mackey

To the Editor of MUSICAL AMERICA:

In your issue of Oct. 2 I read with great interest your column concerning the late C. Stanley Mackey, and having been a staunch friend of his until his death, I will sincerely appreciate it if you will find room in one of your future issues to publish these few words which I have been impelled to write about a man who was so well beloved by all who knew him.

C. Stanley Mackey was born May 16, 1877, of a distinguished line of ancestors. His parental great grandfather was Donald Mackey, who was Lord Rae, of Scotland, while on his mother's side he was descended from John Henry Antes, who was appointed Justice of the Commonwealth (in Philadelphia) under George Washington in the year 1778.

Entering Girard College at the age of nine years the boy shortly afterward expressed a desire to study music. The leader of the College Band, sensing his talent, taught him to play the tuba. The young student soon qualified for the College Band and before his graduation in 1894 was considered an expert player. At his death Mr. Mackey was admittedly the best tuba player in the world.

Mr. Mackey left Girard College in 1894 and at once secured an engagement with the "Katie Emmet" theatrical troupe, touring the West. After playing the tuba for five nights in the orchestra which accompanied the troupe, a vacancy occurred in the cast and he was given the place. Later in the same year, all of its possessions having been destroyed by fire, the troupe went to Chicago for new scenery. Here Mr. Mackey ended his theatrical career, and returned to Philadelphia, which he subsequently made his permanent abode.

Until 1899, Mr. Mackey played in various theater orchestras. In that year he became a member of the Philadelphia Symphony Orchestra, organized and conducted by Fritz Scheel. This connection was unbroken until the time of his death, with the exception of the years 1904-1905, during which he toured the world with John Philip Sousa. In 1907 he was appointed librarian of the orchestra, a position which he filled most capably under Fritz Scheel, Carl Pohlig and the present conductor, Leopold Stokowski.

During the summers of 1906-1907, Mr. Mackey was leader of the Municipal Band, and in 1908 he organized the now famous Philadelphia Band, which plays each evening during the summer on the City Hall Plaza.

At the close of the last Philadelphia Orchestra season Mr. Mackey's life-long ambition to conduct a symphony orchestra was partially realized. A two-weeks' series of popular concerts was given, Mr. Stokowski, Mr. Mackey and Dr. Thaddeus Rich each conducting a third of the concerts.

It is perhaps not too much to say that Philadelphia has lost a musician whose place will be hard to fill, but whose memory and influence will outlive the youngest of us all. From a short time after he entered Girard College until the week before his death he worked day and night, first, to know music thoroughly, and then to use his vast store of knowledge to educate the public and advance

its musical taste. One had only to be with him in his music room, as was my frequent pleasure, while he was preparing the programs for his summer concerts on the City Hall Plaza, or for any other engagements he might have, to realize how much he loved his work and tried to benefit his audience, giving them music that would be at once entertaining, inspiring and uplifting.

Although his time was greatly taken up in the pursuit of his profession, he always found time to cheer and help those in need. His ever present smile was cheerfully contagious, and he never felt better than when he was helping to lift some one's burden. His generosity was unfailing and it was a never-ending joy to him to assist anyone who wanted to study music, but could not afford the proper instruction. To such he would give his personal teaching, with the same whole-souled enthusiasm with which he entered into everything.

Mr. Mackey has often spoken to me of his love for the boys of Girard College, and his heart rejoiced when, each day from four o'clock until six o'clock, he was privileged to be with them, directing the College Band, in which he took so much interest and which he brought up to the standard it has reached to-day.

Mr. Mackey had not been himself for several weeks prior to the beginning of his Plaza engagement this summer and it was much against the advice of his physician that he carried it through. Not satisfied with that, his professional loyalty and unselfishness prompted him to take the concerts for the closing week at Woodside Park. It was his last public appearance. One week later a corps of physicians were fighting hard to save his life. They fought in vain. He died Sunday, Sept. 26, 1915.

Philadelphia mourns, not only for a great musician, but for a lovable man.

Thanking you in advance for any space you may grant me, and also warranting you again that it will be greatly appreciated, I am,

Yours very truly,  
RALPH S. R. GOLD.  
Camden, N. J., Oct. 16, 1915.

## Clayton Thomas an American

To the Editor of MUSICAL AMERICA:

I am hoping some time to have the honor of being regarded as an American composer—the fact that I wrote the "Japanese Love Song" while singing in London has caused me to be regarded as a British composer—surely I have the right to be an American, as I was born almost under the shadow of Bunker Hill Monument, Charlestown, Mass.

I regard MUSICAL AMERICA as an inspiration to good work and a great help in keeping me in touch with the musical world.

Yours cordially,  
CLAYTON THOMAS.  
Stonelea Park, New Rochelle, N. Y.,  
Oct. 20, 1915.

## Themes for Sale!

To the Editor of MUSICAL AMERICA:

I wish to inquire if you can find a market for me for short music themes?

I have not studied harmony or composition to any extent, and would despair of trying to master these subjects at my age. The themes come to me and I jot them down on paper. With the present-day demand for new music it would seem as though there ought to be some market for what I have, either to

a publishing house or to some composer to work them over and properly arrange them.

These themes are not strained efforts, but are spontaneous and original absolutely.

If you can assist one of your readers with information asked for, you will very greatly oblige,

Yours very truly,  
ROBERT HALE.

331 North Thirteenth Street,  
Lincoln, Neb.  
Oct. 18, 1915.

## The American Song Symposium

To the Editor of MUSICAL AMERICA:

I want to congratulate you on your splendid Fall Issue, a really notable number. I naturally am much interested in your singers' symposium, of which I have made a very careful analysis. The twenty-six singers were very scattering in their votes, for out of the 191 songs listed but nineteen received three or more votes, and of the eighty-five composers represented but six received ten votes and over. These were:

Homer.....	17 votes	12 songs
MacDowell.....	14 votes	8 songs
Chadwick.....	12 votes	7 songs
La Forge.....	11 votes	8 songs
Carpenter.....	10 votes	7 songs
Spross.....	10 votes	5 songs

I find, moreover, that forty-four of the eighty-five composers are represented in our catalog in one form or another.

Cordially yours,  
WILLIAM ARMS FISHER,  
Editor, Oliver Ditson Company.  
Boston, Mass., Oct. 21, 1915.

## Homer Receives Highest Total of Votes

To the Editor of MUSICAL AMERICA:

It may interest the readers of your paper to note that according to the article "Ten Favorite American Songs" in the Special Fall Issue, Sidney Homer stands first, having fifteen votes in all; MacDowell comes next with thirteen; George Chadwick is a close third with twelve.

Yours truly,  
ARTHUR ROOT.

Brooklyn, Oct. 22, 1915.

[It must be remembered that the published list of highest votes was based upon separate songs, and not upon the total of votes for any one composer.—Ed., MUSICAL AMERICA.]

## Another List of Favorite Songs

To the Editor of MUSICAL AMERICA:

In regard to your lists of the ten most popular American songs, I enclose the following which I have used and will continue to use largely throughout my recital season of 1915 and 1916:

"My Laddie," Thayer; "The Star," Rogers; "An Open Secret," Woodman; "Fairy Pipers," Brewer; "Morning," Speaks; "The Wind," Spross; "The Little Gray Dove," Saar; "A Red Red Rose," Hastings; "Dinna Ask Me," Metcalf; "April Morn'g," Batten.

Yours truly,  
MABEL PERCIVAL COLLINS.

Keyport, N. J., Oct. 24, 1915.

## "Within the Veil"

To the Editor of MUSICAL AMERICA:

The writer has been an interested follower of the voice discussions which have appeared in the pages of the Open Forum during the last year and more. A novel idea was advanced by Mr. Bronson of Milwaukee in the Oct. 16 number. Mr. Bronson divides voice teachers into two great classes, "the accomplished talkers" who are "without the veil" and the "in-

[Continued on next page]

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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

sane mystics" who are "within the veil." He asserts that "only to those within the veil is the real truth made manifest."

The writer, in common with every earnest voice student, desires to know "the real truth" concerning voice production. Mr. Bronson places Dr. Muckey and the aye voters of the N. Y. S. M. T. A. Voice Conference in the class of "accomplished talkers" who are "without the veil" and himself, Mr. George E. Shea and possibly some others in the class of "insane mystics" who are "within the veil." He claims that only to this latter class is the "real truth" revealed.

On the other hand, Dr. Muckey has stated in MUSICAL AMERICA that "there is nothing mysterious or secret about the teaching of voice production. There is no reason why any voice teacher should possess knowledge which cannot be acquired by every other. There are no special dispensations in the art of voice

production. The time is rapidly disappearing when the voice student can be deceived by statements which have no foundation in fact."

Mr. Bronson hints at the existence of an organization of voice teachers whose members have "taken the veil," and by so doing have had the "real truth" revealed to them.

It is only fair that Mr. Bronson give us further details regarding this organization and state what steps must be taken to become a member and thereby learn the "real truth."

What, for example, in the creed of those "within the veil" is revealed concerning the position of the soft palate? Mr. Bronson, Mr. Shea and other "insane mystics" contend that the soft palate should be raised, but give no reason for or proof of the truth of this claim.

On the contrary, Professor Hallock, Dr. Muckey and many voice teachers claim that the soft palate should be in the low position in order that the air in the

upper pharynx and nasal cavities may be utilized in reinforcing the tone. They have apparently proved their statement by photographic analyses of voice tones which show a great loss in both volume and quality through the raising of the soft palate. They further declare that these photographs are "actual records" of the air-waves which compose the voice. If these are actual records of voice tones then the low position of the soft palate is the right position and the truth of their claim is established. But if it has been revealed to those "within the veil" that there is a flaw in either the method or the reasoning of the "accomplished talkers," it is only just to the searcher after truth that these false pretensions be exposed.

A heavy obligation, therefore, rests upon "every teacher who speaks from within the veil where the word is one with that it tells of," to reveal the "real truth made manifest." TRUTH SEEKER.

Philadelphia, Oct. 22, 1915.

Frances Ingram Opens Course in Fairmont, W. Va.

FAIRMONT, W. Va., Oct. 19.—Frances Ingram's recital opened the Fairmont Normal School lecture course on Oct. 12, at the Grand Theater. The contralto was in splendid voice and was obliged time and again to grant extras. This was Miss Ingram's first appearance in this city. Arthur Fram accompanied her worthily.

Vera Barstow, the young American violinist, will give her annual New York recital at Aeolian Hall on Saturday evening, Nov. 20. Anton Hoff, accompanist, will assist her.

Almon Knowles, tenor, a pupil of Deane Dossert, the prominent vocal teacher of New York and Paris, has been engaged for the leading tenor rôle in "The Peasant Maid," now touring.

## FINDS GREAT MUSICAL PROGRESS IN OUR COLLEGE COMMUNITIES

John Walter Hall Sees Advance Since His Undergraduate Days

SINGING teachers, as a rule, when interviewed love to expound upon the technical problems of their profession, such as the various mechanical actions that take place in the throats of a singer when singing certain tones, and with all the views given on these subjects, it is safe to say that no two teachers agree unqualifiedly. Therefore it was quite a relief to a representative of MUSICAL AMERICA when he called upon John Walter Hall, who has taught Lucy Marsh, Herbert Witherspoon and many other prominent singers, to find that Mr. Hall was loath to talk on such subjects, but rather wished to express his gratification in the growth of musical interest and understanding in the United States since the time when Mr. Hall was a student at Yale.

"You can hardly realize the intense gratification I feel at the increased understanding of good music in America now, as compared with that of thirty years ago, yes, and even ten years ago. In those days music and the study of it for the purpose of a livelihood was scoffed at by almost every one; even my own father had his objections to my giving up my college career at Yale for the purpose of going abroad to study music in Germany. But my innate love for the art precluded any interest in any other profession.

### Music Then a Luxury

"In those days, it was unheard of that colleges or any other institutions of learning should have courses in what was then considered by everyone to be a luxury, whereas now, with very few exceptions, all colleges in the United States, have in a greater or lesser degree courses in some branch of other of mu-



John Walter Hall, Prominent New York Vocal Teacher

sic. Then again, nowadays one sees in many college towns a choral society which is composed of the students of the college and which engages the best available soloists.

"To what do I attribute this remarkable rise in musical appreciation? Several things, the principal of which in my estimation is the phonograph, which has brought the better class of music to the small towns and to the people who would not otherwise hear good music. When I began teaching, almost every other pupil who applied wanted to be taught to sing the latest popular ballads or selections from the comic operas, but nowadays they won't be satisfied unless I give them arias from the grand operas, and sometimes I am hard put to it to give them songs which they will like and yet which will be suited to their voices within the limited range of the beginner.

"Another great factor in the growth of love for music is found in the women's clubs in the smaller towns throughout the country, which meet for the purpose of discussing the operas or the composers and which give concerts at

periodic intervals and which employ the young singers from their localities for these concerts.

### We Have No "Three B's"

"Although I do not believe that as yet America has produced any composer worthy to represent her in comparison with the three B's (Beethoven, Brahms and Bach), I believe that the time is not far off when she will produce one, with the added educational facilities afforded today in this country. Already America can compete with Europe in singers, teachers and, in fact, in all branches of music except composition. But, as I said before, the time is not far off, when we can be altogether independent musically. I believe that if McDowell had not been cut off in his prime he surely would have been the American musician who could bear the honor of being America's representative composer in the competition of the nations."

W. J. Z.

## FIRST LIEDERKRANZ CONCERT

Soprano, Violinist and Club Chorus and Orchestra in Season's Inaugural

For the first "social evening" of the season at the German Liederkranz, New York, Oct. 24, an excellent program was given for an audience completely filling the large hall of the clubhouse.

In the program were Carolyn Ortmann, soprano; Gabriel Del Orbe, violinist; the male chorus of the society and the orchestra. Mme. Ortmann won favor in groups of songs by Schumann, Strauss and Brahms, singing with emotional warmth and sincerity of interpretation. Her performances were those of a serious *lieder* singer who has made a deep study of the music she essays.

In Sarasate's "Faust" Fantasy, and a group of shorter pieces by A. Walter Kramer, Philip Emmanuel Bach and Kreisler, Mr. Del Orbe revealed himself as a violinist of fine parts. He has a finished technique and plays musically, with understanding and charm. He, too, was well received. Philip Hauser was the accompanist for the soloists.

The chorus, under the able leadership of Otto A. Graff, sang works by Baldamus, Gall and Dürner, while the orchestra offered compositions by Auber,




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## OBERHOFFER OPENS SEASON IN ST. PAUL

Minneapolis Symphony Conductor  
Presents His Own New  
March, "Americana"

ST. PAUL, MINN., Oct. 22.—The formal opening of the musical season in St. Paul last night was at the same time the opening of the thirteenth season of the Minneapolis Symphony Orchestra. The first concert of the series of twelve pairs to be given in the Twin Cities was played at the St. Paul Auditorium before an audience made up of a goodly representation of St. Paul's musical circles, a contingent from Minneapolis, others from Duluth, Hastings, Stillwater and other Minnesota cities. The prolonged applause with which Conductor Oberhoffer was greeted and which he shared with his men indicated the pleasant memory of the preceding first season of the Minneapolis Orchestra in St. Paul.

The program opened with the playing of "Americana," "A Festival March of Homage," written by Emil Oberhoffer for the inauguration of the thirteenth season of the Minneapolis Orchestra. Anent the circumstances attending the composition, Mr. Oberhoffer says: "Many times during our home season and quite frequently on our tours through the country I have requests to open our concerts with the National Anthem. While I yield my patriotism to no one, I am nevertheless

constrained to think that the playing of a national air as an introduction to a symphony concert is a little inopportune, if not downright antagonistic to the success of that concert. I feel that it disturbs the æsthetic equilibrium so necessary to the full and complete enjoyment of any serious art work, and especially a classic symphony. Our national airs, especially in these perturbed times, speak to us with a new and deep voice, rousing feelings and emotions which are inimical to the contemplative mood in which serious music should be heard.

"However, as an introduction to this, our thirteenth season, I offer this march in response to the many requests alluded to. National airs are vocal pieces, and as such not well adapted to scoring for a symphony orchestra. For symphonic purposes, I have adopted the method of having them appear only fragmentary, my intention being to have them occur as a thought during the playing of an introductory piece which happens to be a march—thus not entirely diverting the listener's mind from the matter in hand. In this spirit I have conceived this march and offer it in homage to our people and nation."

The composition, which is conventional in form, including the "introduction, first part leading to the trio, a shortened repeat of the first part, and coda," is scored for two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, four trumpets, three trombones, tuba, tympani, snare drum, bass drum, cymbals, triangle, chimes, organ, harp and the usual strings.

The three other numbers were Schubert's C Major Symphony, No. 7; Liszt's Symphonic Poem, "Tasso," and the Roumanian Rhapsody, No. 1, by Enesco.

Frieda Hempel was the assisting soloist. The audience was of one accord in its enjoyment of the beautifully sweet, limpid voice in Mozart's aria, "L'Amore Saro Costant" from "Il Re Pastore," and Bellini's "Qui la voce" from "I Puritani." The first encore, "Schlafe mein Prinzchen Schlaf ein," was admirably adapted to the natural, almost childlike, freshness of the artist's vocal organ, and was delivered with delicate grace and charm. Less satisfactory, as a number, was the excessively embellished, arrangement of the "Blue Danube" Waltzes.

The concert was acclaimed a splendid success. F. L. C. B.



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## NEW HAVEN CHORAL CONCERT

United Swedish Singers of Connecticut  
Assisted by Marie Sundelius

NEW HAVEN, Conn., Oct. 20.—The United Swedish Chorus, an organization consisting of singers from all parts of Connecticut, gave a concert in Woolsey Hall last evening, assisted by Marie Sundelius, soprano, and an orchestra of twenty-five. The work of the chorus was praiseworthy and Mme. Sundelius sang in her usual artistic manner, winning immediate approval. The work of the orchestra was the only disappointing feature of the evening.

Evelyn Scotney, soprano, and Howard White, basso, former members of the Boston Opera Company, gave a meritorious recital in College Street Hall on Wednesday evening of last week. The recital, which was the first of a series planned under the auspices of the University Extension Course, was enjoyed by a large and appreciative audience. Evelyn Scotney's rendition of "Ah! fors è lui," from "Traviata," was highly commendable, as was also Howard White's singing of an aria from Thomas's "Le Caid." Herbert Seiler, solo pianist and accompanist, acted in both capacities acceptably. A. T.

The Musicians' Fellowship Society, of which Frank S. Hastings is the president, has reached the 100 mark in membership.

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## OAKLAND NOW HAS PERMANENT CHORUS

New Body Outgrowth of County  
Organization Which Sang  
at Exposition

OAKLAND, CAL., Oct. 22.—Oakland is at last to join the other large cities of the country in having a permanent choral society of mixed voices. At a meeting of the former members of the Alameda County 1915 Chorus, which has participated in Exposition events with much great success during the past year, a permanent form of organization for a choral society to be known as the Alameda County Chorus was adopted.

The following officers were elected at this meeting: President, David E. Graves; vice-president, Charles H. Coultes; secretary, Roy C. Brown; treasurer, Albert H. Gruninger. Members of the executive committee: A. H. Proctor, Mrs. E. H. Garthwaite, Mrs. Bertha Ryan, W. T. Sadler, and Ernest D'Ombrian. The executive committee will elect a musical director. It is expected that Alexander Stewart, who has conducted the chorus during the past year, will be the permanent musical director of the organization.

The chorus will start its career with a charter membership of upward of 200

voices. The charter membership roll will be closed Nov. 1, after which all applicants for membership will have to be passed on by the membership committee, consisting of Mrs. Bertha Ryan, Charles C. Cass and H. S. McDougall.

A social committee, with Mrs. Henry Wetherbee as chairman, will also be formed to provide social features for the rehearsal evenings once a month. Rehearsals will be held every Tuesday evening at the Auditorium, Manager Buckley, of the Auditorium, having offered the chorus the use of one of the smaller halls for its rehearsals at a nominal rental.

One of the principal works to be studied by the chorus during the forthcoming year will be Georg Schumann's oratorio, "Ruth," which, as far as known, has never been heard on the Pacific Coast.

Through the influence of the president of the new choral organization, D. E. Graves, who was at one time a member of the choral society of Oberlin College, Ohio, reciprocal relations have been established with that organization and its director, Dr. George W. Andrews. Through the courtesy of Dr. Andrews and the Oberlin Society, copies of "Ruth" are to be loaned to the Alameda County organization for their use during the forthcoming year.

## GADSKI'S NEWARK RECITAL AIDS SCHOLARSHIP FUND

Noted Soprano in Fine Form for Performance Under Auspices of College Women's Club

NEWARK, N. J., Oct. 24.—The concert on Thursday evening by Johanna Gadske marked a further step in Newark's greatest musical season. Mme. Gadske came to Newark under the auspices of the College Women's Club of Essex County and for the benefit of the scholarship fund, which is used to defray the expenses of worthy young women in obtaining a college education. The recital was given in Palace Ball Room and a large and distinguished audience was present. Mme. Gadske was one of the soloists of Newark's first music festival held last May and it was not surprising to note the great interest taken in her present appearance.

The diva was in splendid voice and sang a program consisting principally of German lieder and including also the aria of Agathe from "Freischütz," "Wie nahte mir der Schlummer." In her final group there were a children's "Marching Song" and a "Requiem" by Prof. Paul Eisler, who accompanied Mme. Gadske.

Extra numbers included Mrs. Howard Gilmore's "Slumber Song," Lehr's "Little Irish Girl" and, of course, the Brunnhilde cry.

Professor Eisler, in addition to playing the accompaniments had opportunity to demonstrate his ability as soloist in the Schubert "Moment Musical," a Liszt Nocturne and an added Chopin Nocturne, as well as the Liszt transcription of the finale of "Tristan."

Newark is indebted to the following committee of the club for its opportunity of hearing this delightful singer: Mary F. Wylie, chairman; Alice I. Bragaw, Mrs. W. M. Goodwin, M. Bernice Hamilton, Eleanor Lantz and Mrs. H. H. Phillips. G. A. K.

## Marian Veryl to Make New York Début

Marian Veryl will make her New York début in her own song recital in Aeolian Hall, Monday afternoon, Nov. 10. She is an American, born in Pittsburgh, of English ancestry, and received her musical education in Paris. She began her studies with Mme. Marchesi, and later studied with Charles W. Clark. Miss Veryl had the distinction of being the only foreign singer who was engaged with the Woman's Music Club in Paris. Miss Veryl makes a specialty of old and modern French songs.

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## A WEEK OF NOTABLE CLEVELAND RECITALS

**Amato, Miss Farrar and Margaret Wilson Lend Brilliancy to Start of Season**

CLEVELAND, Oct. 23.—The concert season opened last Sunday with a recital by Pasquale Amato in the Hippodrome, the first in the People's Concert Course, under the management of Mrs. F. A. Fanning. An audience of at least 3000 persons greeted the famous baritone, representing all classes of society, the fashionable element, the music-lover and the people seldom seen in concerts, eager to enjoy listening to a fine artist at a price they could well afford.

And Amato gave of his best in a program of German *lieder*, French *chansons* and Italian folk-songs, with the "Pagliacci" Prologue and the "Figaro" aria from the "Barber of Seville" as encores. A Russian group ending with a remarkable "Chanson de Mephistopheles" constituted the first part of the program, which seemed to have lasted about fifteen minutes, but was really forty-five minutes long. It was a triumph of dramatic concert singing, yet the dignified restraint of the concert stage was never for a moment forgotten.

The week contained a second brilliant musical event in the recital of Geraldine Farrar in Grays' Armory on Oct. 21, when the house was completely sold out, and those who applied too late to obtain seats at the concert hurried to the Metropolitan Theater where the "Carmen" film was being exhibited, so that if they could not hear Farrar they might at least see her! As a concert performer, Miss Farrar's impetuous, unaffected and at the same time fascinating stage manner added much to the charm of her singing.

A concert by Margaret Woodrow Wilson, placed midway between the two great recitals drew to Grays' Armory a large audience drawn thither by the desire to welcome to Cleveland the first lady of the land, and to do her honor in

the profession to which she is devoting herself. Miss Wilson's sincere art won her many friends, and a program of fine selection was given in a dignified and pleasing manner.

ALICE BRADLEY.

### JOINT RECITAL IN LANCASTER

Florence Austin and John Finnegan Win Praise in Attractive Program

LANCASTER, PA., Oct. 24.—The Iris Club recently presented two splendid soloists in the persons of Florence Austin, the American violinist, and John Finnegan, the Irish tenor. Miss Austin offered two movements from the Wieniawski concerto, and shorter bits by



Florence Austin, the Popular American Violinist

Tschaikowsky, Boccherini-Musin, Weitzel, Kreisler, Massenet, Vieuxtemps and Hubay. The technic and moods of these works she encompassed completely and earned the vociferous applause that was showered upon her. Mr. Finnegan's main number was an aria from "Bohème." "Where'er You Walk," by Handel, was another enjoyable offering. He was also heard in a number of shorter songs. Extremely capable assistance was furnished by Mary S. Warfel, harpist, and Edna Rothwell, who accompanied the artists.

Miss Austin returned recently from her home city, Minneapolis, where she spent several weeks with her mother. The appended photograph of the violinist was "snapped" near her mother's electric car, a conveyance which received considerable attention from Miss Austin during her Minneapolis sojourn. At present she is in New York and has already filled several engagements here and in Pennsylvania.

Robert Gottschalk, tenor, who is under the management of the Music League of America, will give a recital in the Princess Theater, New York, on Nov. 15. Mr. Gottschalk is coaching with Luis Espinal.

## PLAYS TSCHAIKOWSKY SYMPHONY SUPERBLY

**Philadelphia Orchestra in Masterful Interpretation—Hofmann as Soloist**

Bureau of Musical America,  
34 South Seventeenth Street,  
Philadelphia, Oct. 25, 1915.

WITH Tschaikowsky's Fourth Symphony as the principal orchestral offering and the appearance of Josef Hofmann as soloist, the Philadelphia Orchestra won the enthusiastic approval of two capacity audiences, at the second pair of concerts of its sixteenth season, in the Academy of Music, Friday afternoon and Saturday evening. Responding with admirable enthusiasm to the inspiring leadership of Leopold Stokowski, and for the most part quite in their best form, the musicians fully atoned for any shortcomings that might have been apparent a week previous, and played throughout with notable artistic feeling and efficiency.

The opening number was the "Tragic" Overture of Brahms, which came as a fitting prelude to a program that was of the sort that the serious music-lover may be said most fully to enjoy.

Mr. Hofmann played the beautiful Beethoven Concerto at last week's concerts in a manner that stood out as the work of a great soloist, but with such unselfish regard for the music itself, and for the intent of the composer, that piano and orchestra literally were blended as one. This, it is only fair to say, was due also in large measure to the work of the orchestra.

The symphony, coming last on the program, well sustained the high standard set by the preceding numbers. It was given a masterful interpretation under Mr. Stokowski's direction, the individuality and imagination of the conductor again being in evidence, in addition to a marked devotion to the ideas of the composer. The *andante* was played with tonal beauty and many delicately captivating effects, particularly in the charming passages allotted to the woodwinds in the first part; while the canzona in the second movement could scarcely have been more beautifully imparted. As for the pizzicato *scherzo*, this famous movement, partaking as it does of trickiness and mere superficial allurements, has an invigorating charm and it was given with so much certainty and such fine facility that its value was enhanced. In the finale, the orchestra rose once more with impressive effect to a thrilling climax, which did not fail to stir the audience at both concerts to enthusiasm.

Next week's concerts will be made unusually interesting locally by the appearance as soloist of Henri Scott, the Philadelphia basso, who, after having sung for several years with the Hammerstein and Chicago Opera companies, this season has attained the distinction of being engaged as one of the principal singers at the Metropolitan Opera House in New York.

ARTHUR L. TUBBS.

### Tonkünstler Society Opens Season with Pleasing Concert

The Tonkünstler Society inaugurated the new season with a pleasing concert on Oct. 19, in Assembly Hall, New York. The participants were Gottfried F. Kutzler, Richard Arnold, Hans Dressel Adele Krueger, Walter Keisewetter,

August Roebbelen and William Schubert. The program consisted of Volkmann's Trio in B Flat Minor, songs for soprano by Schubert, Jaeger, Kaun and Brahms (sung by Mme. Krueger), Boccherini's A Major Cello Sonata and Svendsen's String Quartet in A Minor. The hall was well filled.

### CONDUCTOR PACHE UNDAUNTED

**Starts Rehearsals of Baltimore Chorus Despite Dubious Financial Condition**

BALTIMORE, Oct. 23.—While the financial difficulties of the Baltimore Oratorio Society are still unsettled, Josef Pache, the director, shows his optimism by starting rehearsals of the chorus and by developing a training class, from which it is hoped new material for the society may be forthcoming. This class has been established at Walbrook, and its members will be taught sight-singing and other requisites. It has been planned, in order to curtail expenses, to give one concert without the usual orchestral accompaniment.

Mr. Pache also directs the Woman's Philharmonic Chorus, and has announced that Felix Nowowiejski, the composer of "Quo Vadis?" has just sent a manuscript chorus which has been written for and dedicated to the Philharmonic Chorus. It will form an item on one of this season's programs. This organization has successfully advanced works by Max Fiedler, the former conductor of the Boston Symphony Orchestra, and Louis Victor Saar, the Cincinnati composer, both of whom dedicated their efforts to the organization and its director. Incidentally, the chorus has lent its aid in furthering the cause of local composers, having given attractive presentation of the works of Franz C. Bornschein and Harry Patterson Hopkins.

F. C. B.

### Cecil Fanning Opens Musical Season in Columbus, Ohio

COLUMBUS, OHIO, Oct. 20.—Cecil Fanning, the American baritone, and his artist associate, H. B. Turpin, pianist, recently opened the musical season here with a recital in the Southern Theater. Several novelties were introduced, viz., a new melodrama, "A Sicilian Spring" (poem by Mr. Fanning) and a new folk-song, set to an accompaniment by S. Camillo Engel. Gertrude Ross's "War Trilogy" was another excellent novelty. Both artists were greeted with heartiest applause after every number. Mr. Fanning's voice was in fine shape and seemed exceptionally resonant.

### Marion Green Engaged for Boston's Cecelia Society Concert

An important booking just made for Marion Green, the distinguished Chicago basso cantante, by Gertrude F. Cowen, his manager, is with the Boston Cecelia Society, for its opening concert, Dec. 16, when Mr. Green will make his Boston debut in the "Béatitudes," singing the exacting rôle of *Satan*.



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## ENESCO SYMPHONY ON MUCK PROGRAM

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—Gabrilowitsch Gives First  
Historical Recital

Bureau of Musical America,  
120 Boylston Street,  
Boston, Oct. 24, 1915.

AT the Boston Symphony concerts of the 22d and 23d, Enesco's Symphony in E Flat Major was played for the first time here. It was felt by the majority to have more length than ideas. For myself, the symphony is a particularly interesting work. It is somber and turbulent. Theme clashes against theme, as in shock of battle. The instrumental colors are either dark and powerful or of an extreme brilliancy. It is music suggestive, too, of nature in her more huge and formidable aspects. The expression is stark rather than sensuous, and the slow movement has a beauty and a melancholy of its own. There is in this symphony much of that which Enesco has expressed so concisely and characteristically in his singular Orchestral Suite, Op. 9, which has met with success in this city. Enesco has at any rate achieved a strikingly virile and individual style, and this in the midst of modern Paris, where he has been playing as a violinist and composing for some years.

The other music was Ravel's "Mère L'Oye" Suite, Loeffler's "Mort de Tin-

tagile" and Dvorak's "Husitka" Overture. One might ask why the Dvorak? Some did not ask, but left at the end of a program which was already long enough. Ravel's music becomes more delightful and more artistic with repeated hearings. Mr. Loeffler's tone poem again impressed one, first of all, with its dramatic sweep and its harmonic interest, although harmonically this work is conventional by the side of Mr. Loeffler's later compositions. But no inspired music is conventional at any time or any place. The audience applauded heartily and called the composer to his feet.

The first of six historical recitals was given by Ossip Gabrilowitsch yesterday afternoon in Jordan Hall. The composers represented were of the sixteenth, seventeenth and eighteenth centuries. Of England, there were William Byrd and Henry Purcell; of France, Couperin, Daquin and Rameau; of Italy, Padre Michel-Angelo Rossi and Domenico Scarlatti; of Germany, Johann Sebastian Bach, Philipp Emanuel Bach and Handel, and of the Viennese school, Haydn and Mozart. Some of the music was unknown, and nearly all of it was delightfully interpreted. Byrd was represented by a Pavane he composed for the Earl of Salisbury, and beautiful antique music it is. The pieces by the Frenchmen were better known, "Les Moissonneurs," "Le Coucou" and "Le Tambourin." Of the great Bach there were the Prelude and Fugue in B Flat Minor, from the first book of the "Well-Tempered Clavier"; the Prelude from the English Suite in A Minor, the Sarabande from the Fifth English Suite in E Minor and the Chromatic Fantasy; of Philipp Emanuel, the charming Rondo in B Minor, known as the "Rondo Espressivo." Of Handel there were the "Harmonious Blacksmith" variations and the Prelude from the Second Suite in F Major. Of Haydn, there was a little-known Sonata in E Minor; of Mozart, the F Major Variation, the Marcia a la Turca from the A Major Piano Sonata. The Andantino by Michel-Angelo Rossi, a monk of the seventeenth century, is surely one of the most beautiful and simple pieces there are for the piano. The music of the Frenchmen needs no description. To all of the music Mr. Gabrilowitsch gave due sympathy. Bach found him in his glory, and his performance of the Chromatic Fantasia and Fugue differed from other performances principally in its breadth and imagination. Mr. Gabrilowitsch, as everyone now knows, is farthest from being a pianist of one style. He is one of the broadest interpreters; his tastes are pre-eminently catholic; his musical equipment and his imagination make him especially able to do justice to historical programs, which under his fingers give up the living secrets rather than the dead letter of bygone periods.

OLIN DOWNES.

Frances Nash, Pianist, Begins Her First American Tour

Frances Nash, the young American pianist, opened her first tour of this country at Topeka, Kan., on Oct. 27 in a joint recital with George Hamlin. She appears also at Kansas City and Milwaukee, and later in the season she will give joint recitals with Mr. Hamlin at Dubuque, Omaha, Denver, Salt Lake City and other Western points, beside playing a spring concert in Detroit with Christine Miller. Last season Frances Nash played with both the Berlin and Dresden Philharmonic Orchestras, and made her American bow with the Minneapolis Symphony Orchestra. Her manager, Evelyn Hopper, is arranging engagements for her with several important American orchestras.



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## DETROIT RELISHES ITS OPERA SEASON

Four Performances by Rabinoff  
Forces Win Financial and  
Artistic Success

DETROIT, MICH., Oct. 21.—Detroit's grand opera season—a season of four performances on three days—was a distinct success both artistically and financially. The Boston Grand Opera Company, in conjunction with the Pavlowa Ballet Russe, gave the four operas.

On Monday evening, Oct. 18, was sung "La Muta Di Portici," by Auber, with Anna Pavlowa in the title rôle, Giovanni Zenatello, Felice Lyne and Georgi Michailoff. No one could portray more faithfully or more gracefully the poor dumb sister of *Masaniello* than did Mme. Pavlowa. As *Elvira*, Miss Lyne is naturally fitted for the part. Zenatello sang his rôle of *Masaniello* well. Georgi Michailoff undertook the somewhat ungrateful rôle of *Alfonso* acceptably. The others in the cast were unusually good, especially Thomas Chalmers, the American baritone.

The second evening found Bizet's "Carmen" upon the boards with Maria Gay strikingly effective in the title rôle. Zenatello as *Don José*, in spite of his having sung the exacting rôle of *Masaniello* on the previous evening, sang with great power and apparent ease. It was gratifying to find two such artists as Belle Gottschalk and Fely Clement singing the parts of *Frasquita* and *Mercedes* respectively. George Baklanoff's *Escamillo* was well sung but slightly ponderous and slow. Alfred Kaufman and Giorgio Puliti sang ably the parts of *Zuniga* and *Morales*. During the second act "Le Dance Bohemienne" was danced by six of the Russian ballet, and in the fourth act Mme. Pavlowa and Alexandre Volinine and the entire ballet danced four Spanish dances.

The Wednesday matinée introduced a new star to Detroit in the person of Tamaki Miura, Japanese prima donna, who sang the rôle of *Cio-Cio-San* in Puccini's "Madama Butterfly." Mme. Miura's clear, high soprano was adequate to every requirement of her taxing rôle. Her ability as an actress was most clearly demonstrated. Riccardo Martin sang the rôle of *Pinkerton*, and these two artists were the star attraction of all the operas. Their work vocally was above reproach, as was also the singing of Thomas Chalmers as *Sharpless*.

At the conclusion of the opera Pavlowa and Volinine and the ballet, together with the chorus, gave "Snowflakes" from Tchaikowsky's "Nut Cracker" Ballet. Nothing more gorgeous has ever been given in Detroit.

On the evening of Wednesday the presentation was of "L'Amore Dei Tre Re," by Montemezzi. In the rôle of *Flora* Detroit heard Luisa Villani. Her work as a singer and as an interpreter of an emotional rôle was excellent. Her artistic work was made all the more noticeable because of the lack of artistic finish in De Primo, who was singing *Avito*. *Manfredo* was sung most acceptably by George Baklanoff, and *Archibaldo* was superbly portrayed by Jose Mardones.

At the close of the opera Pavlowa and Volinine and ballet, with principals and chorus of the opera company, gave a most beautiful interpretation of the Elysian Fields scene of "Orpheus et Eurydice."

Throughout the brief season the work

of the chorus was very fine. High praise is due the conductors, Agide Jacchia, Roberto Moranzoni and Adolph Schmid, and the orchestra under their batons.

The Rabinoff company was presented to Detroit through the Devoe Detroit Management. E. C. B.

Margaret Rice Issues Paper Devoted to  
Arthur Shattuck

Margaret Rice of Milwaukee, who is the personal representative of Arthur Shattuck, the American pianist, is publishing monthly a paper of eight pages called *The Pianist*. In it is bright and entertaining material concerning Mr. Shattuck, comprising articles signed by him, short extracts of articles about him by leading European critics and some of his pen and ink sketches. The September issue contains a series of Mr. Shattuck's impressions of the futurist pianist, several of which were published in the last issue of *MUSICAL AMERICA*. The paper is excellently edited.

General Manager Gatti-Casazza of the Metropolitan has a high opinion of the importance of good looks to the woman opera singer. "One thing you will notice," he said in speaking of this season's additions to the Metropolitan personnel, "is that all the new women members of the company are beautiful. That is important, because the public brings its eyes to a theater as well as its ears."

## HUNTER WELSH

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### PROGRAM

1. Bach-Busoni. (a) Chorale-Preludes :  
"In dir ist Freude."  
"Ich ruf' zu dir."  
(b) Chaconne  
(from Violin Sonata  
No. IV).
2. Mozart..... Sonata in A Major, No.  
IX (Köchel No. 331).
3. Chopin..... (a) Etude, op. 10, No. 12.  
(b) Etude, op. 25, No. 2.  
(c) Ballade, A flat major.  
(d) Mazurka, B minor.  
(e) Mazurka, A minor.  
(f) Valse, E minor.  
(g) Valse, D flat major.  
(h) Scherzo, B minor.
4. Liszt..... Sonata in B minor (in  
one movement).

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## SEATTLE CONCERT OF FOLK MUSIC

Musical Art Society Presents the  
Songs and Dances of All  
Nations

SEATTLE, WASH., Oct. 16.—The Seattle Musical Art Society, a club composed of professional women musicians, gave the first concert of the season at the Fine Arts Gallery, Oct. 12. Clara Wolfe, president, Grace Farrington Homsted, Mrs. W. J. Rankin and Josephine E. Wardell had charge of the program of folk-songs and dances, and Gertrude L. Watts gave a talk explaining the folk-songs. Mrs. Frederick Adams sang Italian folk-songs and Catherine Saunderson gave a Spanish dance. German and French songs were splendidly interpreted by Charles Stone Wilson, baritone. Margaret McCulloch Lang, violinist, played two dances by Brahms spiritedly.

Polish dances by Chopin were played by Alita Drew Eames and Misses Saunderson and Turner danced Swedish and Irish folk dances, with Mrs. E. W. Penny-packer at the piano. The most delightful numbers on the program were the Scandinavian songs given by Mrs. Israel Nelson in Norwegian and Danish. Anabel McLeod sang several Scotch songs.

America was delightfully illustrated by Louise Merrill Cooper, singing Troyer's "Sunrise Call" and "Sunset Ceremony" in dramatic style, which was heightened by the gorgeous Indian costume she wore. A quartet composed of Mrs. Bagley, Mrs. W. B. Clayton, Mrs. Ivey and Mrs. A. E. Boardman closed the program with "Old Folks at Home."



Clara Wolfe, President of the Musical Art Society of Seattle

Mrs. Romaine Hunkins, accompanist, did fine work through the long program.

The Standard Grand Opera Company is busy rehearsing for the opening performance, Oct. 25, which promises to be even better than those of the previous season. Several of the original cast are still in the organization and the newcomers are all singers of ability.

Jessie Nash Stover, president of the Seattle Federation of Music Clubs, has returned from a summer spent in New York and has opened her studio in the Washington Apartments. A. M. G.

## TRIUMPH FOR MISS INGRAM

Chicago Contralto in Highly Successful  
Concert in Wisconsin

CHICAGO, Oct. 19.—Frances Ingram, the highly talented young contralto, recently appeared at Janesville, Wis., at the opening concert of the Apollo Club of that city and scored a fine success.

President George S. Parker introduced Miss Ingram, who established herself at once in the favor of the large audience which had come to hear the concert at the Congregational Church.

The contralto's program contained Italian, German, French and American songs, and her deep and mellow voice, her diction and her personal charm contributed to make of her appearance a veritable triumph. She added several encores to the listed numbers. Arthur L. Fram supplied the piano accompaniments.

table triumph. She added several encores to the listed numbers. Arthur L. Fram supplied the piano accompaniments.

## FIRST GEORGETOWN CONCERT

Marguerite Dunlap Opens Season at  
Southwestern University Auspiciously

GEORGETOWN, TEX., Oct. 18.—The first event of the musical season at Southwestern University was a recital by Marguerite Dunlap, contralto, on Oct. 14. Miss Dunlap is well equipped for successful recital giving. Her rich contralto, of exquisite quality and excellently handled, her attractive personality and her effective interpretation of her songs insure her a cordial reception, and this

she was accorded by the large audience which gathered for this recital. Especially well sung was the "Im Herbst," by Robert Franz. The changeable moods of the song were well portrayed without excessive intensity. The entire program was interesting and displayed Miss Dunlap's powers to advantage.

Assisting the singer at the piano was Emilie Goetze, who, in addition to providing excellent accompaniments, gave two groups of solos. Her playing of a Chopin Mazurka was particularly fine.

This recital was the first of a series of four artists' recitals which will include a joint recital by Harry Evans, basso-cantante, and Otto L. Fischer, pianist; the Flonzaley Quartet, and the Fuller Sisters in a folk-song recital.

## A TRIBUTE TO SOUSA

British Bandmaster Analyzes Genius of  
His Brother Musician

"Pages from a Bandmaster's Diary," by George Miller, published in the *Musical Times*, of London, contains this tribute to Sousa and his band at the co-operation between Major Miller's band and that of Sousa at the Glasgow Exhibition of 1901:

"Sousa was none the less a genius for not being extraordinarily clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan or a George Edwardes. Nor did he claim to be a great conductor; and the fact of his stage-tricks being taken seriously was as good a joke to Sousa, the musician, as it was to other musicians.

"The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people.

"He was not only the architect of his own fortunes, but found his own constructive materials, and he built up 'Sousa's Band' until, like Harrods's Stores, Pears's Soap and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realization of the potentialities of a concept and the useful art of putting two and two together.

"Sousa was a world caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the 'Washington Post' as played by Sousa and his band."

## COMPOSERS HONOR DR. CARL

## Five New Works for the Organ Dedicated to Him

William C. Carl has been honored with the dedication to him of five new works for the organ by composers resident in this country. He will make a feature of these works on his forthcoming recital programs. The compositions are an "Elizabethan Idyll," by Tertius Noble of St. Thomas' Church; "Humoresque," by Frank E. Ward of Columbia College; "Priore à Notre Dame," by Arthur Hartmann, the violinist-composer; an "Evening Idyll," by Clement R. Gale, professor of theory at the Guilman Organ School, and a brilliant "Toccata de Concert," by Gordon Balch Nevin.

Dr. Carl's annual series of New York recitals will soon be announced.

Fifteen seats for the concerts of the Boston Symphony Orchestra concert have just been purchased by a friend of the Guilman Organ School to be distributed among worthy students who could not otherwise attend the concerts in Carnegie Hall. The enrollment at the Guilman School is so large this season that it will be necessary to establish a waiting list in the near future.

The scarcity of vellum has created a dearth of drums in the British army.

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## CAROLYN WILLARD'S SEASON

Chicago Pianist's First Recital to Be  
Given in Nashville

CHICAGO, Oct. 20.—Carolyn Willard, the pianist, has returned from her summer school at Union City, Mich., and resumed her piano classes here at the Fine Arts Building. Among her pupils last summer was Harold N. E. Tower, the organist and choirmaster, who for the last two years has been coaching with her, and who has just accepted the



—Photo by Barber

Carolyn Willard, Pianist and Teacher of Chicago

position of organist and choirmaster at the pro-Cathedral at Grand Rapids, Mich.

Miss Willard visited Denver for a short vacation before she opened her summer school. In Union City she occupies the old family home, which is one of the show places in that vicinity.

Though she studied, among others, with Oscar Reiff of Berlin, Miss Willard's greatest praise is reserved for Fannie Bloomfield-Zeisler, from whom she derived the most benefit and whom she classes among the greatest piano teachers of the world.

Miss Willard's concert season will open at Nashville, Tenn., with a recital on Nov. 5. M. R.

The Chicago *Examiner* says that Mrs. Joyce Le Clair, who has sung with the Boston Grand Opera Company, has brought suit for divorce from Algeroy Le Clair, composer.

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## TEXAS WOMEN GIVE SIX DAYS OF MUSIC

De Tréville Recital Leading Event  
in State Fair—Recital by  
George Hamlin

HOUSTON, TEX., Oct. 17.—The first Texas Woman's Fair is over to-day. Its interest filled to the utmost every hour of the six days, beginning Oct. 11. Every day of the six had its street pageants, the singing of choruses at intervals along the route being an attendant feature of them all. Every day of the week two full concert programs were given, afternoon and evening. Among the participants were Ruth Bingamon of San Antonio, Mrs. Marion Douglass Martin of Fort Worth, Sue Southwick of Alvin, Mrs. Frederick Webb of Bryan, Ruth Boatwright of Bryan, pianists. Singers from outside towns and cities were: Mrs. Ella Courts Beck of Galveston, Mae Middleton Colley of Palestine, Mrs. Christian Berg of New York, Mrs. L. C. Davis of Bryan, Bessie Hogue of Palestine, Lilly Stark of Orange, Mrs. Harriet Evans of Palestine, Winifred Benson of Alvin and Mattie W. Gamble of Dallas. The visiting elocutionists were Elisabeth Mae Davis of Cuero, Iva Gilbert of Galveston and Marjorie Ray of Wharton.

Houstonians who figured on these well-balanced programs were the following: Singers, Mmes. J. F. Spencer, C. C. Wenzel, Jerome Swinford, Norelle Brooks, Harry Timberlake, Ruth Ames, J. B. Love, Herbert Plumket, George Reynolds and Misses Sue Campbell, Byrle Colby, Hettie Haley, Sally Keith, Dorothy Reid, Lena Mendelssohn, Frances O'Barr, Elsa Vieweger, Ethel Tompkins, Mildred Tarr, Undine Corley, Perle Pilgrim, Maydell Iby, Ruby Estes, Dorcas Allison, Elisabeth Archer, Winnie D. Anderson and Trixie Rankin; pianists, Helen Norfleet,



Mrs. John Wesley Graham, Who Headed the Music Department of the Texas Woman's Fair

Rebecca Ball, Alleen Brazelton, Mary Lubbock, Augusta Breed, Paula Segerist, Dorothy Lee, Helen Braman, Unice Huffman, Mary Louise Powell, Louise C. Daniels, Natalie Werner, Edwina Seelison, Meryl Heisig, Miriam Lambertson, Verna McKissick, Leona Fitzgerald, Mmes. Lora Nelson, Katherine Lively and Laura S. Boone; violinists, Rosetta Hirsch, soloist, and these ensemble players: Mrs. Lillian Dunn, Shirley Maas, Mrs. E. C. Bertholdt, Josephine Boudreaux, Mrs. Welton Worsham, Frankie Mobley, Mrs. Oswald Parker, Rosetta Hirsch, Iva Carpenter, Nonie Welsh, Hildegard Scharck, Lorraine A. Griffin, Emily Parlan, Minnie Landa, Lee Bowen, Nell L. Wetzel, Helen Prime, Juanita

Foster and Hennie Schlom; accompanists, Mmes. R. L. Cox, E. G. Bryant, Laura S. Boone, John W. Graham, J. Lewis Whirte (Galveston), M. D. L. Martin and Elisabeth Taliaferro; readers, Mmes. C. Ray Flohre, Marcus McClean, Pearl Evans Barber, Louis F. Braman, Misses Pet Cramer and Jeanette Block.

The Wednesday afternoon program was given entirely by children, several of them not more than six years old. The numbers were songs, piano pieces, violin selections, classic dances and two high school glee club choruses, conducted by Effie Harman. The younger participants were Mary Boykin, May and Alice Fatjo, Jeanette McGowen, Maude Hester, Harvin Moore, Bonnie Boone, Mary Heyne, Rosa Taub, Margaret Geizendanner, Natalie Werner, Emma Caenault, Jane and Dorothy Gohlman, Elizabeth Masterson, Fanell Goodman, Alva Chinski, Bernice Deyo, Louise Myers, Louise Phelps, Laura Breed, Dorothy Ethel Seaman, Ida Batterson, Velma Kavanaugh, Margaret Kimbell and Robert Manum.

The star program of the week was given on Galveston Day, and the artist was Yvonne de Tréville, the native Galveston prima donna, who has attained fame the world over. Miss de Tréville presented to a strongly sympathetic audience of about 1500 her lovely program which she calls "Three Centuries of Prime-Donne." During the evening that followed this late afternoon recital, Miss de Tréville was the guest of honor at a dinner tendered her by the wife of Federal Judge Waller T. Burns. Mrs. Burns was formerly Miss McLemore of Galveston, and the McLemores and Le Gierres (Miss de Tréville's parents) were warm friends there for many years.

All manner of credit is due Mrs. John Wesley Graham, Jr., who was at the head of the music department of the Fair. Her special assistants were: Mrs. Laura Stevens Boone, head of the violin choir; Mrs. W. J. Cohen, wood wind and brass instruments; Mrs. Moody Dawson, children's programs; Effie E. Harman, public school choruses; Mrs. John W. Grigsby, floats for parades. Mrs. Graham is now in the sixth year of her service as director and soprano soloist of the First M. E. Church here. This congregation, besides its regular quartet, maintains throughout the year a chorus of seventy-five voices, increased for festival occasions to 200 voices.

The American tenor, George Hamlin, gave a song recital on Friday evening in the City Auditorium, under the auspices of the Retail Merchants and Manufacturers' Exposition. Mr. Hamlin's name always draws a crowd in Houston, because the beauty of his voice is well known here. He has in years past appeared in Houston with the old Houston Symphony Orchestra, of which his accompanist of last Friday night, Sam T. Swinford, was president. Later the Women's Choral Club brought him here. The prominent New York tenor and teacher, Ellison van Hoose, has come here to make Houston his home. He holds the position here of soloist and choir director of the First Presbyterian Church.

The directorate of the Houston Art League will present, on Nov. 5, Charles Wakefield Cadman and the Indian Princess, Redfeather, in a lecture-recital on "Indian Music." In anticipation of that event, Mrs. H. H. Lummis, vice-president of the Art League, will give a reception to Mr. Cadman on Oct. 28, when a program of his compositions will be given by Houston talent. Further artist engagements made by Houston organizations recently are those of Pablo Casals for Jan. 24, by the Women's Choral Club, and of Olive Fremstad for February by the Press Club.

WILLE HUTCHESON.

Lecture Recital on Program Music in Oklahoma City

OKLAHOMA CITY, OKLA., Oct. 20.—The Musical Art Institute presented Charles Haubiel in a lecture-recital on "Program Music of the Nineteenth Century" last Thursday evening. The program consisted of a Chopin Ballade, Saint-Saëns's "Wheel of Omphale" and "Dance of Death," and Rosseter G. Cole's "King Robert of Sicily." The lecture showed Mr. Haubiel to be a scholar

of fine insight and literary talent. The illustrations at the piano were convincingly played. Marjorie Bruner, reader, assisted Mr. Haubiel very capably in her reading of "King Robert."

Order of Rostradamus to Present Noted Artists in War Charity Concert

Under the auspices of the "Order of Rostradamus" a gala concert will be given in the Grand Ballroom of the Hotel Astor, New York, on Sunday afternoon, Oct. 31. The proceeds are to be devoted to the widows and orphans of the German, Austrian and Hungarian soldiers who have fallen on the field of battle in the European war. Among the artists who will appear are Johanna Galski, Frieda Hempel, Margarete Ober, Rosina van Dyck, Marie Mattfeld, Max Bloch, Carl Braun, Otto Goritz, Herman Weil, Johannes Sembach, Robert Leonhardt, Lambert Murphy, Albert Reiss, Basil Ruysdael and Carl Schegel. Carl Friedberg, the eminent German pianist; Willem Willeke, violoncello, and Edward Rechlin, organist, will be the instrumental soloists. The accompanists will be Arthur Arndt, Richard Hageman, Sigmund Herzog and Willy Tyroler.

Louis Zuro to Give Season of Opera in Italian on Bowery

Louis Zuro made announcement this week of a season of grand opera in Italian, to begin Nov. 5, and to continue for thirty weeks at the Thalia Theater, 46 Bowery, New York. Popular prices will prevail. The repertoire, in addition to the standard works, will include "Demon" and "Eugen Onegin," to be produced for the first time in New York.

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## PHILADELPHIA GAINS A NOTED COACH

### Arturo Papalardo to Instruct in Operatic Répertoire in That City

PHILADELPHIA, Oct. 25.—Arturo Papalardo, the noted Italian conductor and operatic coach, who is a recent Philadelphia musical acquisition, in a talk with *MUSICAL AMERICA*'s representative, explained his decision to adopt Philadelphia as a place to open a studio for the teaching of operatic répertoire exclusively as due to the fact that his wife is a Philadelphian, as well as in response to a manifest demand for expert operatic coaching in this city.

"When I came to this country a few years ago, to visit my parents," said Mr. Papalardo, "I brought a letter to Mr. Schirmer from Mr. Ricordi, and had little difficulty in securing excellent engagements with Oscar Hammerstein and with the Aborns. I continued this work until my decision to take up my residence here. There seems to be such confusion among teachers, and none the less among pupils, that it has become an absolute necessity to understand exactly the difference between vocal study and operatic training.

"A real vocal teacher, as well as a real operatic coach, deserves admiration," declared Maestro Papalardo, "if his ideals of teaching are followed without a too avid wish to get as many pupils as possible in order to obtain financial success. Pupils should know fully the difference between vocal teacher and coach, so that their voices and musical abilities may not be wasted in indefinite training which does not produce a finished artist. It is my opinion that with the proper training America can produce as good operatic singers as can be found abroad, and surely Philadelphia can contribute its share, because of the splendid material among its singers.

"Drill, incessant, patient drill, is the great secret of successful coaching. The coach must keep himself fresh and responsive every moment. He must never let his patience tire unless the student is not getting results quickly enough. I remember once at the Pension Bonini in Milan, when I was coaching Lucrezia Bori in the rôle of *Butterfly*, the now celebrated prima donna had great difficulty in memorizing a scene from the second act. After many repetitions, I grasped the score and, shutting it, placed it on the seat and sat upon it. 'Now, Signorina Bori,' I said, 'we shall repeat the same thing again for three more times only, and if you will concentrate your mind determinedly you will have it.' This brought about the desired results at the first trial."

Mr. Papalardo's career as a conductor was inaugurated at Florence, Italy, in a memorable season. The opening performance was the opera, "Don Pasquale," in which the leading rôle was taken by Antonio Pini-Corsi, late of the Metropolitan company. Mr. Papalardo's suc-



Arturo Papalardo, the Noted Italian Conductor and Operatic Coach

cess in Italy led to his engagement at the Lyric Theater of Rio Janeiro, as assistant conductor to Giorgio Polacco. There he was called upon to conduct "Tristan und Isolde" at a few minutes' notice, and proved himself well worthy of his opportunity.

Among Mr. Papalardo's pupils, besides Lucrezia Bori, were Ethel Parks, formerly of the Metropolitan Company, and Marta Paula Wittkowska and Stella da Mette of the Chicago company.

A. L. T.

### HARTFORD SEASON OPENED

Organ Recital by Spross and Song Recital by Mme. Hudson-Alexander

HARTFORD, CONN., Oct. 19.—The musical season here was formally opened on Monday evening, Oct. 11, when the new organ at the First Presbyterian Church, installed during the summer, was dedicated by Charles Gilbert Spross, assisted by the Tempo Male Quartet of this city. The seating capacity of the church was taxed to its utmost, and among the audience were many prominent musicians. Inasmuch as Mr. Spross had been heard here before as pianist and accompanist, much interest was felt in this, his first appearance here as an organist. That there was no disappointment was manifested by the close attention of the audience and the numerous encores demanded. The organ numbers were:

Sonata, Becker; "Chant Nègre," Kramer; Scherzo (in canon form), Jadasohn; "Serenade," Harker; Intermezzo, Callaerts; Andante Cantabile, Tschai-kowsky; Caprice, Kinder; Scherzo Symphonique, Faulkes; Fantasia on Hymn, "Duke Street," Kinder; "Minuet," Bizet; Introduction to Third Act, "Lohengrin," Wagner. Of these the "Chant Nègre" by Kramer was particularly pleasing to

the listeners. The quartet numbers were "Twilight," Buck; "The Rosary," Nevin; "A Perfect Day," Bond; and "Good Night," Buck. The quartet also was obliged to respond with numerous encores.

The second concert of the season was a song recital by Caroline Hudson-Alexander in Unity Hall, Oct. 14, under the auspices of St. Thomas's Episcopal Church. The hall was well filled and the audience most appreciative. The program was as follows: "My Heart Ever Faithful," Bach; "O Sleep, Why Dost Thou Leave Me?" Handel; "My Friend," Marie Antoinette; "Pastorale," Cary; "Der Wachtelschlag," "Mondnacht," "Ich Wand're Nicht," Schumann; "Nachtigal," "Der Schmied," Brahms; "When Phyllis Looks," Chadwick; "The Shepherd's Song," Salter; "An Autumn Song," Hanson; "Fairy Pipers," Brewer; "My Star," "Ecstasy," Rogers. The accompanist was Hugh Alexander. T. E. C.

### SYRACUSE SEASON OPENED

Club and College Activities Begin with Attractive Recitals

SYRACUSE, N. Y., Oct. 22.—The musical season opened here Friday evening with a musicale given by the Salon Club at the home of Mrs. John G. Hazard. Francis Humphrey, baritone, who came here recently as a member of the faculty of the College of Fine Arts, was heard

to particular advantage in a group of German songs. He also sang a group of old Scotch and Irish ballads.

Iliff C. Garrison, pianist, played two groups of solos which were enthusiastically applauded, and Cordelia Jannaris, a highly talented young singer, also gave great pleasure.

On Tuesday evening Frank Ormsby, tenor, the new director of the vocal department of the College of Fine Arts, made his initial appearance in recital at the university. He was greeted by a large and interested audience. His program was, for the most part, well chosen, and he proved himself a singer of whom Syracuse may be justly proud. Harry L. Vibbard was his accompanist.

The Morning Musicales opened its series of morning recitals with out-of-town artists with the appearance of Marie Sundelius, soprano, and Lillian Littlehales, cellist. Although the audience was not so large as usual, the program was one of unusual excellence, Mrs. Sundelius being a most delightful singer and Miss Littlehales a most conscientious artist. Ada Shinaman Kincaid, who played all the accompaniments, added greatly to the success of the occasion.

The program was opened by Goldie Andrews, a piano student of the university. Other recitals given here recently were one by Dr. Adolf Frey, pianist, and another by Francis Humphrey, baritone, both at the College of Fine Arts. L. V. K.

## CHRISTINE MILLER IN DENVER RECITAL

Huge Audience Applauds a Unique Performance—Harriette Cady's Piano Recitals

DENVER, Oct. 15.—Christine Miller, the popular concert contralto, appeared before an audience that packed the Broadway Theater from parquet to peanut gallery last evening in a unique sort of recital. Miss Miller stood beside a talking machine while it played records of her own making. At times she sang in unison with the recorded voice, and again sang a second part. "Isn't it great to be able to sing duets with one's self?" Miss Miller said with enthusiasm after the performance. "It's great to hear duets sung with such uncanny unity of voice quality, style and sentiment," I was constrained to reply. Assisting Miss Miller in this demonstration was Abraham Bond, violinist, who played with excellent tone.

Harriette Cady, the New York pianist, who has been spending several weeks here, has several times played before various groups of musical folk, to their very great pleasure. On Thursday evening she gave an entire recital program of Russian compositions for the piano at Wolcott School auditorium. An audience of several hundred listened with interest to this unusual recital. At a private musicale a few evenings later Miss Cady played with equal charm a program of Chopin and Wagner music. Miss Cady will proceed, in a few days, to California, where she has a number of recitals booked.

The newspapers of Denver have recently awakened to the fact that a sufficient number of persons in this community are interested in musical news to justify its regular publication. Three papers, *News*, *Times* and *Express*, are now printing a music department once a week.

The death of Carl Smislaert, only son of Mrs. J. H. Smislaert, the well-known Denver pianist and teacher, which occurred recently, caused the postponement of a recital that Mrs. Smislaert had planned for the present month. The sympathy of a large circle of friends goes out to Mrs. Smislaert.

The Denver Municipal Band, Frederick Niel Innes, director, has begun auspiciously a series of concerts at the Exposition in San Francisco. Mr. Innes will remain at the Exposition with the Denver band until its close, when he will

return to resume the series of Sunday afternoon concerts at the Municipal Auditorium. With the return of Mr. Innes, the project of a local operatic organization will doubtless take shape.

A Denver moving-picture concern has arranged with Princess Tsianina Redfeather, the Indian mezzo-soprano, to present her in the leading rôle of a silent drama that has been written about her personality.

Mildred Manville, soprano, and Stella Toffler, contralto, both of the Wilcox Studios, have been engaged for the quartet choir of the Warren Avenue M. E. Church.

R. Jefferson Hall, organist and choir-master of St. Marks Episcopal Church, will inaugurate a series of free concerts at the church next Monday evening, with Bessie Dade Hughes, contralto, as soloist.

Mr. Muse, tenor and voice teacher, late of Sacramento, is a newcomer here, as is also Miss Felter, violinist.

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March 26th, 1915.

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With best wishes for the future I am ever,

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## HERE IS AN ARTIST, WHATEVER HIS NAME

**Graveure (or Douthitt) Gives  
Recital at Aeolian Hall—A  
Voice of Fine Quality**

Louis Graveure, a hitherto unheard of Belgian baritone, according to official managerial announcement, but who, according to the solemn surmises of a handful of individuals who rate themselves competent judges in the matter, is the erstwhile English operetta singer, Wilfred Douthitt, gave a song recital in Aeolian Hall, New York, on Wednesday afternoon of last week. He was heard by a large audience, a very small part of which wasted time in feverish attempts to determine his identity. But whether Mr. Graveure is himself or Mr. Douthitt of Andreas Dippel's "Lilac Domino," freshly bearded and monocolled, signifies vastly less than whether or not he is a good artist. And that he is in superlative measure. If Graveure and Douthitt coincide, the latter must have traveled the tortuous paths of art in seven-league boots during the last year. For those who had attended Douthitt's solitary concert appearance at a charity affair last season found little correspondence between that crude performance and the highly polished talents which the newcomer disclosed. An artist of the type suggesting Francis Rogers, Paul Reimers and Edmond Clément, Mr. Graveure established himself at once in the good favor of his hearers and obtained a memorable reception.

Of delightful quality, save when now and then he forces certain tones till they grow somewhat reedy, Mr. Graveure's voice is well equalized and susceptible of a wide range of color. Moreover, he sings constantly in tune and displays rare facility and skill in the management of light-floating head tones. His is, moreover, an organ so efficiently controlled as to be capable of effects extremely delicate as well as others resonantly virile and stimulating. Reasonably flexible, it lacks, nevertheless, the full elasticity necessary for the bold roulades of such a song as Samuel Arnold's fine "Flow, Thou Regal, Purple Stream" in his old English group, or Schubert's light-footed "Auf dem Wasser zu singen."

But it was in his command of the subtleties and delicate refinements of style, the finish of delivery and interpretation that Mr. Graveure furnished the most gratifying surprise. The impeccable taste, the prevailing distinction, the carefully modeled interpretative scheme and beautiful treatment of the melodic phrase bespeak the recitalist of fine intelligence and ideals even as his grace of manner and ease of bearing to

all intents denote seasoned concert experience. He has abundant sentiment, moreover, and sounded the note of poetic conviction unerringly. Notably successful in Schubert's "Neugierige" and "Wanderer's Nachtlied" and von Fielitz's emotionally diversified "Eliland" cycle, he shone no less happily in the old English, "While I Listen to Thy Voice," in Landon Ronald's sentimental "O Lovely Night" and three French songs of Bemberg, which, though musically unimportant, he invested with great charm. His diction was at all times admirable in English and German; curiously enough it was a trifle less fortunate in French, in which certain vowel sounds were open to question.

The audience enthusiastically re-demanded certain songs and at the close Mr. Graveure gave some encores. It is to be hoped that local concert-goers will have occasion to acquaint themselves further with this admirable artist.

Francis Moore's accompaniments left nothing to be desired. H. F. P.

On the whole, Mr. Graveure is an interesting artist, whose recital showed a distinct improvement in aims and methods over the single concert appearance of his British ally, Mr. Douthitt, last season.—Mr. Aldrich in *The Times*.

His delivery of German *Lieder* was genuinely good, while his singing of some old English songs was of the vigorous sort sure to arouse real enthusiasm on the part of sympathetic listeners. Mr. Graveure has had the benefits of some excellent coaching in interpretation, which Mr. Douthitt apparently never enjoyed.—M. Henderson in *The Sun*.

In short, Monsieur Louis Graveure proved himself an artist who does not need to seek refuge under any name other than his own, whether that name be Douthitt or Graveure. If he is really Douthitt the artistic world is richer for a voice not in danger of German bullets even if his country is minus one more soldier.—*The Tribune*.

The chief excellence of the baritone's voice is his power of giving it emotional warmth in such songs as Bemberg's "Aime-Moi" and the more passionate portions of von Fielitz's song cycle "Eliland."—H. T. Finch in *The Evening Post*.

Whether Belgian or British, it is certain Mr. Graveure knows how to sing. His enunciation is almost perfect, whether in English, German or French; his phrasing is excellent and he has unusual breath control.—*The World*.

### Pittsburgh Lad to Get Record Salary as Chorister

William Brennan, fourteen years old, son of Michael Brennan, a fireman in Pittsburgh, has been appointed boy chorister in Grace Episcopal Church, New York City, at the highest salary paid a boy chorister in this country. Brennan for two years has been principal boy soloist at Trinity Episcopal Church in Pittsburgh. His salary in New York is said to be \$1,200 a year, besides board, lodgings and free tuition in Grace Church Choristers' School.

Henry Weldon, now in London, has been engaged by cable for the Hauerbach-Friml opera, "Katinka," to be produced by Arthur Hammerstein.

## BISPHAM APPEARS IN RÔLE OF BEETHOVEN

**Interesting Week-day Performance Follows Skirmishes with Sabbath Committee**

David Bispham gave his musico-dramatic entertainment at the Harris Theater, New York, on Thursday afternoon of last week. It had been postponed from the preceding Sunday when the noted baritone ran afoul of the virtuous Sabbath Society, whose pious susceptibilities were outraged by the idea of a playlet on Sundays even though it concerns only the lofty loves of Beethoven. Religious scruples do not operate on so commonplace a day as Thursday and so the theater was comfortably crowded.

Much has been said of this novel function, and so interest among Mr. Bispham's admirers was duly excited. To be sure the play, "Adelaide," is nothing new to them; Mr. Bispham has played it for years and one instinctively identifies it with him. The musical affair proves to be a sort of miscellaneous concert by various singers and instrumentalists who compose the Bispham company, offered in a sort of pseudo-dramatic form and entitled "The Rehearsal." A certain hostess, it appears, was about to give an elaborate soirée, and pending the arrival of her guests put the artists through their paces. They included a soprano, called for no perceptible reason *Geraldine Gardner*; an Italian tenor denominated *Signor Cantore* (would he have been Mr. Singer if an American?); one *Kreis Fitzer*, violinist (naturally enough!) and a "distinguished amateur," Mr. *Ravenswood*. These rôles were in the respective care of Marie Narelle, soprano; Kathleen Coman; Grace Gordon; Idelle Patterson, soprano; Henri Barron, tenor; Graham Harris, violinist, and Mr. Bispham.

Doubtless many regretted that the baritone did not deliver any songs in this musical medley. As it was he contented himself with a recitation by Turgeniev to music by Arensky. This he gave with all his accustomed force of expression and was heartily applauded. Miss Narelle pleased her audience greatly in several songs while Miss Patterson and Miss Coman displayed good voices and versatile talents in their offerings. "The Rehearsal" closed with a performance of the "Meistersinger" quintet. Of the violinist *Kreis Fitzer*, who played the Pugnani "Prelude and Allegro," it may be said that he played commendably if without calling up any striking suggestions of his anagrammic prototype.

The same artists assisted Mr. Bispham in "Adelaide." The little play itself is

of no dramatic importance, besides which its stilted, inflated language, sentimentalism and perversion of facts are apt to fill the musically untutored with many false ideas about the composer. Yet Mr. Bispham enacts the leading rôle with so much sincerity and warmth that it can always be depended upon to win applause. It is difficult to think of another who could make of the figure of this Beethoven as much as he contrives to.

Marie Narelle played the title rôle commendably, but the work of the others was of an ungainly amateurishness. Mr. Barron, as *Franz* (was it that name which gave him license to make up as a fine counterpart of Schubert?) sang "Adelaide" in the course of the play though somewhat less happily than he did the aria from "Bohème" in "The Rehearsal." H. F. P.

### Carl Friedberg with Kneisel Quartet

Carl Friedberg has been engaged as assisting pianist for the first Kneisel Quartet concert in Boston, Nov. 2, and New York, Nov. 9. Mr. Friedberg will play the 'Cello Sonata by Chopin with Mr. Willeke at both occasions. This artist will also appear with the same organization at its first Chicago concert, Nov. 21, under the direction of F. Wight Neumann. The Kneisels will then play the Richard Strauss Quartet for piano and strings. Mr. Friedberg will make his first appearance in Washington, D. C., Dec. 10, at one of the concerts in the series under the management of Arthur T. Smith.

### Nashville Pianist in Successful Recital

NASHVILLE, TENN., Oct. 14.—Eva Massey, pianist and member of the Ward-Belmont faculty, gave a recital Monday evening as the opening of the season for the college. A good audience with an abundance of enthusiasm greeted the pianist, who made a distinct success of an exacting program, artistic skill and imagination characterizing her playing. E. E.

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Johnstown, N. Y., Oct. 18, 1915.

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## FROM MY ARMCHAIR

By CLEMENT ANTROBUS HARRIS  
of Crieff, Scotland

ASSOCIATE ROYAL COLLEGE OF ORGANISTS—ASSOCIATE IN  
MUSIC OF TRINITY COLLEGE, LONDON

ARMCHAIRS, luxurious as they may be physically, are in a social sense not at all comfortable sedilia in John Bull's Island these times. Unless their occupant made his bow to Father Time when the old gentleman's scythe had cut forty or more fewer harvests than it has done now, a camp-stool, understood in the most literal sense, is scathingly pointed to as all that a worthy son of the soil should wish to rest his bones upon. Correspondents in our musical press are contradicting each other flatly as to whether the Sons of Jubal have or have not responded to the national call in the same proportion as the members of other professions. Personally, I think that they have. In a single Territorial Corps there are two Doctors and six Bachelors of Music in one platoon! Many organists' posts are advertised as vacant through enlistment and "only men above military age need apply." And it is to be remembered that military service involves a much greater sacrifice on the part of musicians than on that of members of most other professions. A drill sergeant told a friend of mine that by a certain method of using his bayonet he would probably "do in" his opponent, and "only lose a finger himself." To say, a lawyer, this might seem quite cheerful intelligence, but my friend is an organist and to him, or a pianist, such a loss would mean sheer ruin.

Musicians—and others, of course, whom nothing can cajole out of their easy-chairs, and on whose behalf the venerable author of chronology has spilt but little of the sand from his hour-glass, are quaking in their shoes. For there is more than a whisper in the air of that terrible word, "conscription." Why mention it here? Well, because whatever one may think of compulsion in regard to national defense in a great crisis, surely no one would justify it, or imagine it had ever been resorted to, in connection with a peaceful and gentle art like music—"The Divine Art," "Religion's Hand-Maid," "the Speech of Angels." And yet it has! The Choragus of a Greek theater had power to impress both boys and girls as singers and dancers in the drama. If the parents refused consent the children could be taken without it. Nor has such a treatment of childhood and parentage been confined to non-Christian times and countries. From A. D. 1450 till well into the seventeenth century, the Chapels Royal and certain great cathedrals in England were armed with coercive power. They had authority to send a press-gang round the other cathedrals and churches and rob them of any boys with "a good breast," to quote the contemporary phrase, for an exceptionally fine voice. Whether these other cathedrals had power to impress boys is not quite so clear, but apparently they had. On the mainland of Europe the system was somewhat different, and I cannot say

whether kidnapping was sanctioned by the State or not. But anyway, it was practised. The most celebrated case was that of Orlando di Lasso who, about 1540, was forcibly removed from St. Stephen's Church in Mons, Hainault, to Italy three times; twice his parents recovered the lad, but the third time they let him stay with his captors.

It must not be thought that the life of an abducted chorister was necessarily a cruel one. Whether Orlando di Lasso objected to being stolen as much as his parents objected to losing him appears somewhat doubtful! Choristers were clothed, housed, fed, educated, both musically and generally, and when their "breast broke" were apprenticed to a trade and sometimes sent to a university. They could demand a fee from every member of the congregation who appeared with spurs on. Such a worshipper might require the boy to sing his gamut—that is, scale, particularly that of G—and decline payment if he faltered, but not otherwise. The Chapel Royal boys were the last to abandon this old custom. It was from the choristers, too, that that anomalous functionary the "Boy Bishop" was annually chosen. They also took a large part in the Mystery Plays.

But unfortunately the warrant of the Royal Court was often forged and boys were kidnapped by those who had no right to take them and in many cases were treated brutally. A quaint poem by Thomas Tusser records his thankfulness for the humane treatment he received at the hands of John Redford, organist of St. Paul's London, 1530-40, and plainly implies that such luck was rare. The rarity is easily understood when it is remembered that for some two centuries and a half the elaborate polyphonic works of Tallis, Tye, Byrde, Marbeck, Gibbons, *et hoc genus omne*, had to be sung by the boys from memory! Leastways, it was not till the days of John Camidge, a pupil of Handel's, that the boys of York Minster, of which he was organist from 1756 to 1799, were taught to sing from notes! Moreover, in these later days, their social and spiritual conditions were neglected to a scandalous extent, choir endowments being often diverted to other uses. All honor, then, to Maria Hackett, the Florence Nightingale of the Song-School, born 1783, died 1874. For it is to her single-handed campaign against rapacious and negligent Deans and Chapters all over England that the present happy condition of English choristers is mainly due. Probably the only roof-playground in Great Britain is that of the St. Paul's Cathedral choir-boys on the roof of their house in the busiest church-yard in the world!

A German writer has recently pointed out that Homer, Shakespeare, Dante, Goethe, Bach and Beethoven are citizens not of a country but of the world. And in Great Britain the same thing is being

said in other words—that "genius knows no nationality." Who knows but that the federation of nations, practical recognition of the essential solidarity of human-kind, the "Brotherhood of Man," which politicians have failed to bring about and sometimes even thwarted, may be brought to pass indirectly through the Brotherhood of Art!

While the word "conscription" trembles on men's lips in Great Britain, the word "spies" is whispered almost everywhere—in neutral as well as belligerent countries. Now none of us, I imagine, is in the least anxious to sully the pure, transparently honest and noble art of music, by associating it with spying, even if we admit the political necessity of subterfuge. But we must be true to history in our conception of events, little as we may approve them. And, as a matter of fact, the non-political and therefore innocent-looking character of a musician has not wholly escaped the alert and cunning eye of the man whose profession it is to assume ingenious dis-

guises. "Of course not!" exclaims some bairn fresh from school, "every child in the infant class-room has heard of the English King Alfred, and the Danish King Olaf, and how each passed through the camp of his enemies disguised as a minstrel; and of how Richard the Lion Heart was discovered by a minstrel, though in this case there was no disguise." Good! but there has been a more recent case; one which few school children, and not very many of their teachers know anything about. William Corbett was an eminent violinist and member of the English King's Band from 1716 to 1747. He had previously spent many years in Italy, and during the period named made occasional visits to Venice, Milan, Florence, and other towns. His purpose was ostensibly musical, and he amassed a large and valuable collection of Italian violins and other instruments. Indeed, it was so large that persons acquainted with his circumstances jumped to the conclusion that he was in reality a Government spy sent to watch the movements of the Pretender!

### NEW ORGAN SCHOOL IN PHILADELPHIA IS OPENED BY KINDER



Ralph Kinder, Widely Known Organist  
and Teacher of Philadelphia

PHILADELPHIA, Oct. 20.—The opening of the Kinder Organ School is announced by Ralph Kinder, organist of the Church of the Holy Trinity, in Rittenhouse Square and well known throughout the country as recitalist, director and composer. The school will provide courses in organ playing, preparatory to both church and concert work; piano technique, choir training, harmony, counterpoint and composition. Two pupils' recitals will be given each season in Estey Hall, which is provided with a three-manual organ. One of the features is the engagement of a box at the Academy of Music for the Saturday evening concerts of the Philadelphia Orchestra, this box to be at the disposal of pupils of

the school. Students already have registered from Pennsylvania, New Jersey, Delaware, Maryland, New York, Michigan and Mississippi. More than 125 organists, who have studied under Mr. Kinder, have held positions in all parts of the United States. A. L. T.

### MUSIC IN ARKADELPHIA

Ouachita College Center of Activities—  
Choral Society Begins Work

ARKADELPHIA, ARK., Oct. 23.—The faculty concert at Ouachita College, Arkadelphia, last Tuesday evening, engaged Prof. A. Hosken Strick, head of the vocal department, and director of the First Baptist Church Choir and the Choral Society; Aileen Harison, mezzo-soprano, Mattie White, pianist, and Olive Rusk, reader. Prof. H. L. Mitchell, director of the conservatory, was the efficient accompanist. The concert was conceded to be the best in the history of the college.

The Arkadelphia Choral Society, under the direction of Mr. Strick, has resumed practice. "The Messiah" will be given with prominent soloists, to be announced later. Several choirs of the State are anxious to join the Arkadelphia forces and the number of singers in the chorus will doubtless reach 200.

Mrs. W. Noel Adams, Hazel Heard and B. M. Mace, voice pupils at Ouachita College, together with Charles W. Harison, the New York tenor, will sing Liza Lehmann's "Persian Garden" in the college auditorium next February. It is seldom that this difficult work is undertaken by college students and this reflects credit upon this well-known Southern Baptist college.

Mme. Namara Stars in Successful New  
Lehar Operetta

"Alone at Last," the newest operetta by Franz Lehar, composer of "The Merry Widow," had its New York premiere Oct. 19, at the Shubert Theater. The excellent quality of the music carried the piece to success. Principal honors among the singers went to Mme. Namara, known in the concert world as Namara-Toye, who received a splendid welcome in her new field and sang delightfully. The conductor was Gaetano Merola, formerly associated with Oscar Hammerstein.



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## DEFECTS AND POSSIBILITIES OF PUBLIC SCHOOL MUSIC SYSTEM

**Chorus Works of High Schools Frequently Equal to that of Adult Societies—School Organizations Bring Music Into Students' Every-Day Life—Perplexing Question Which Must Be Answered Before Music Credit System Can Be Made Successful**

By GEORGE OSCAR BOWEN

(Second Article)

THE great majority of boys and girls arriving at the high school age are not desirous of continuing the serious study of music to the extent of becoming expert musicians, while others having the desire find that the regular required work of the high school course is such in its demands that they are unable to afford the time and strength to continue with their music studies. This should count toward the provision of advanced courses in the secondary schools for those who desire to secure special training and are unable to pay for private instruction. It therefore becomes incumbent upon the authorities to provide for this demand which is becoming more and more insistent each year.

Music teaching in the high school has witnessed more radical changes during the past decade than in the elementary schools. For years there has been a well organized attempt to teach music from an educational standpoint in the elementary grades, but in the high school the chorus singing has usually

marked the limit of instruction. This has been done more or less progressively, dependent entirely upon the ambition, energy, imagination, and ability of the teacher. As the years have gone by more and more supervisors and teachers have come into the work who are progressive in their ideas, and the chorus work has increased in importance. From the mediocre singing of simple hymns and patriotic songs in unison, we have advanced to the point where the high school chorus rivals the local adult choral organizations, and in some places has actually taken away its prestige. A few will take issue with this progress, but from all sides, the East and the West, there come records of high school choruses which are singing in adequate public performances many of the best selections known to choral literature.

### Sing Large Choral Works

Of the larger choral works which have been presented many times, and in many places by choruses of high school boys and girls, are the following oratorios: "Creation," "Messiah," "Elijah," "Hymn of Praise," "Redemption," and "Stabat Mater" (Rossini). This list is augmented by such secular works as Cowen's "Rose Maiden," Bennett's "May Queen," Gade's "Crusaders," Coleridge-Taylor's "Songs of Hiawatha" (Parts One and Two), Sullivan's "Golden Legend," Elgar's "Banner of St. George," and others of a similarly high character.

To those who have not heard one of these performances by a high school chorus the thing seems incomprehensible on the face of it. We have for so many years associated these masterpieces and their mastery with the adult chorus of singers, that it is difficult to readjust our point of view. We know that the choruses in some of the above mentioned works have given adult singers so much difficulty, that we cannot realize the ease with which the boys and girls master their technicalities. This of course, is due to the training which the younger generation are receiving, and which enables them actually to read at sight the things which their elders are learning by rote. The next generation of chorus singers should present a far different proposition to the director.

At the public performance of works of this character by high school choruses it is not necessary to give the very doubtful compliment of saying "that it was very good for boys and girls." Indeed the performance would usually do credit to much more experienced choristers, and in the matter of attacks and releases, thorough knowledge of the individual voice parts, freshness and spontaneity of tone quality, the children have nothing to learn from their elders. There may not always be a good balance of voice parts, the girls usually being in the majority, but how often do we see an adult chorus which can boast of an adequate tenor and bass section? Technically and vocally the high school chorus is the equal of the adult organization. Artistically they will give a good account of themselves if they have an inspired leader.

### Value of Orchestras

But the musical work of the public schools is not confined wholly to the vocal product, and mere singing. Other phases of the work have been gradually introduced, until it is possible to secure a very good all-round musical education. The school orchestra is a notable example of what may be accomplished instrumentally. In both the elementary and high schools these organizations have been started with the result that

in many schools they are considered the leading school organization. What other organizations can fit into so many phases of the regular school life? For all public exercises of the school there is a demand for the school orchestra or glee clubs. For the prize speaking contests, debates, class day and graduation exercises, and many other occasions, the musical organizations are in demand. This is making the musical work really practical, and when the result of eight or ten or more years cannot show practical results of this character, there is something wrong with the system. If the work of music in the public schools is to become worth while, it must be of such a character that the boys and girls can take it home with them, into their social pleasures, the church, the community gatherings, and into every phase of their every day life.

In certain places the high school orchestra has received the support and encouragement of the school officials to the extent that appropriations have been made for the purchase of instruments and other equipment. That this has been a good investment may be shown by a single illustration. In a city in the central eastern part of New York State, a boy was provided with a double bass to use in the high school orchestra. He became proficient in playing the instrument, and besides doing his work in the high school organization, he had many opportunities to play outside, one of which was with a theater orchestra, for which he received remuneration. For all of this work he is still permitted to use the instrument owned by the high school. Other instances of a similar character might be cited, instances of boys and girls who have become so interested in music through the school orchestra that they have gone on with serious study and have become excellent musicians.

### Special Classes

The violin, probably the greatest favorite of all orchestral instruments is lately receiving special attention at the hands of the public schools. Already the After-School Violin Classes have been organized in New York City with an entering class of 8000 pupils, and in other places with proportionately excellent results. In other schools voice classes have been organized as regular work, with the result that the vocal music has made a stronger appeal to a larger number of students, simply because of the fact that their fellow students have shown what can be accomplished. In still other places piano instruction is offered, with instruments for practice for those who have none at home. The work of all these classes is usually on a credit basis, students receiving credit toward graduation for accomplishing required work.

The theoretical courses such as theory, harmony, musical analysis and form, history and biography and music appreciation received earlier consideration than practical applied music. Educators became convinced of the value of a serious study of the above subjects and in a number of places they have been offered for a number of years past. With the study of all phases of applied music, such as voice, piano and violin, there should be a standard in theoretical music required in order that the education may not become one sided. There are too many so-called musicians who are merely soloists, but who have very little knowledge of what real musicianship means.

One other phase of high school work which is commanding the attention of educators, both general and musical, is the granting of credits for music work done outside of school with private instructors. The proposition five years ago would have brought a tremendous protest from school authorities, but to-day it is in actual operation in several

cities and is being considered for early adoption in others. The Regents of the State of New York have taken a still greater step, and grant liberal credits for outside music study toward the Regents' Academic High School Diploma. Possibly this one feature of school work will do more toward the uplift of the teaching profession in America than any other one thing.

### Some Problems

This particular phase of the work is still in the formative stage, and many are doing real pioneer work in attempting to solve the problems which must be considered. Who shall receive such credits, any pupils who apply, or only specially talented ones? Who shall give the lessons? Shall all private teachers be recognized? If so, who shall set up the standard by which the work is to be measured? What shall be the basis for granting credits? Shall the local supervisor determine the credit, or shall it be put into the hands of a neutral adjudicator? These and many other questions must receive satisfactory answers before the matter can be put upon a good working basis, but a start has been made in such cities as Washington, Pittsburgh, Cincinnati, Lincoln, Neb.; Utica, N. Y.; Aurora, Ill., and others in the East and West.

Now consider what this will do for the teaching profession; that is, the private teachers. Six high school students apply for credits for piano instruction taken under three different teachers. They are admitted and at the close of the first term, or semester, the two pupils of one teacher fail to qualify in the tests. They are given another opportunity the following semester with similar results. What is the answer? Simply that the pupils will have another teacher the following season, and the former teacher, if she be wise and progressive, will take steps to make her work more proficient. And so from year to year there will be a constant elimination of private teachers who prove that their work is not up to the standard set up by the public schools. Furthermore, the time is not far distant when the state departments of education will take steps to set up these standards, which will go a long way toward solving the problem of the expurgation of the teaching profession.

With all these facts, for they are facts, set before us briefly and simply, could it not seem, after all, that music in the public schools is destined to be the most potent factor in the upbuilding of a greater musical America? Do not all signs point toward a greater and grander work, and consequent better results from the schools? The children of to-day are the men and women of the next generation and if they are properly educated in the public schools a large percentage of them become good citizens. May we not expect that if music be placed upon the proper basis there will be many, many more of that coming generation who will more thoroughly appreciate the incomparable beauties in the greatest of all arts, Music?

### Margaret Wilson Returns to Washington

Margaret Wilson, daughter of the President, who has been making a concert tour of the Middle West in the interests of the community center movement, returned to Washington, Oct. 21. She was met at the train by the President.

The first of a series of six historical recitals will be given by Ossip Gabrilowitsch in Aeolian Hall, New York, Tuesday afternoon, Nov. 2. The first program will be allotted to English, French, German and Italian clavier-composers of the sixteenth, seventeenth and eighteenth centuries.

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## 26 AMERICANS ARE NOW ENROLLED IN CHICAGO OPERA CO.

Largest Number Ever Assembled in Any One Organization, Declares Campanini—A Remarkable Aggregation of Stellar Artists—The Director Discusses His New Singers and New Operas

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Oct. 25, 1915.

SCARCELY had the Farrar concert held at the Auditorium yesterday afternoon ended ere Director Cleofonte Campanini was besieged in his office by a company of newspaper inquisitors, who at once began to ply him with questions concerning the season of grand opera which is to begin Nov. 15.

"There are some mistakes in the announcements of artists concerning the Wagner 'Ring' operas and the 'Parsifal' cast. Olive Fremstad will be heard as *Brünnhilde* in 'Die Walküre' and as *Kundry* in 'Parsifal,' and Florence Easton will be the *Brünnhilde* in 'Siegfried.' The others are as at first announced. I think that with such artists as Fremstad, Easton, MacLennan, Schuman-Heink, Julia Claussen, Whitehill, Van Dresser, Ferrari-Fontana and Dalmorès the 'Ring' cycle should be one of the greatest attractions of the season.

"I am an Italian, but I have a great admiration for the Wagner music dramas, and now the Germans of Chicago must come and show that they also appreciate what the company will give them this season.

"Besides the 'Ring' and 'Parsifal' I also intend to present 'Tannhäuser' and 'Tristan und Isolde.' For 'Tannhäuser' I have Van Dresser as *Elizabeth*, Frances Rose as *Venus*, MacLennan as *Tannhäuser* and Whitehill as *Wolfram*. But that is only one part of the repertoire and only one branch of the season's prospectus.

"When I showed the prospectus to my friend, Gatti-Cazzaza, in New York, he said to me 'You have more *étoiles* in your company than I ever saw in any opera organization in my life.' This led to mention by Mr. Campanini of the numerical strength of the company, which he summed up as containing eighty-three principals, of whom twenty-six are Americans, the largest number ever assembled in any opera company. Then there is a chorus of 100, an orchestra of seventy-five, a stage band of twenty-four, and a ballet of the same number, and with five conductors (here Campanini was interrupted by one of the interviewers, who remarked that "there is but one musical director"), the entire organization numbers 306 persons.

### Wagner Without Cuts

"Are you going to give the Wagner operas without cuts?"

"Certainly," was the reply. "No cuts for my Wagner! That is why we shall give them on Sundays, so that the first act may be given in the afternoon and the other two acts finished long before midnight."

"Did you actually go into the trenches for any of your singers?" Mr. Campanini was asked.

"Hardly that. Muratore and Marcoux are both soldiers, but I saw them on the boulevards in Paris. Marcoux will not come to America this year, while Muratore has sailed from Bordeaux on *La Patrie*."

"I had some peculiar experiences in Europe. On the first occasion when I went to Zurich I was stopped at the border and detained for eight hours. You know I carried many papers. Mr. Gatti was with me and knew one of the officers and through this circumstance I got away somewhat earlier, though they saw among my papers the stage directions of one of the operas I intend to put on and believed it was the plan of some fortress.

"At Gibraltar, as our ship was going



—Photo (c) Geo. C. Bain

Cleofonte Campanini, General Director of the Chicago Grand Opera Company (Next to Last Figure on Right) and, at His Right, the New Italian Conductor of the Company, Rodolfo Ferrari, as They Appeared in New York on Their Arrival from Europe on Oct. 19

through, the captain was ordered to stop, but sailed right ahead, and while I was in my cabin I heard a terrible cannonading. I put on my life preserver and came on to the bridge, where I found Caruso had already repaired. However, nothing further came of it.

"It was in Zurich that I met Egon Pollak, who will conduct the German operas. He will prove a fine acquisition to our forces."

### New Singers and Operas

Of the new singers who will be heard, Campanini spoke in high terms of Kousniezoff, who will be heard in Massenet's last opera "Cléopâtre," the rights to which the maestro obtained after the courts had rendered a decision in favor of the heirs to the effect that any soprano might sing the title rôle and not merely Mlle. Arbelle, who was mentioned in the will of Massenet as the sole creator

of the rôle. Mme. Kousniezoff will also be heard in other dramatic rôles.

Supervia Conchita is described by the director in the American vernacular as "some girl." She will be heard in "Werther," "Mignon" and "La Navarraise." "Monna Vanna" will have, besides Muratore, Marguerite Beriza and Marcel Maguenat, the former as *Monna* and the latter as the *General*. Maguenat will also assume the other favorite rôles played by Marcoux and Sammarco in former seasons. The latter remains in Italy, as he has two sons who volunteered for service in the war.

Louisa Edvina will be a prominent artist during the season and will sing in "Pelléas et Mélisande," which will be put on at least once; in "Louise," "L'Amore dei Tre Re" and "Jewels of the Madonna."

Dalmorès will be back in January, and Bassi and Ruffo are both engaged.

"I had lunch with Mary Garden in Paris, at her home, but she has many concert engagements and will not be back this year.

"We shall have Carmen Melis, whom I consider an exceptionally fine singer; we shall hear Melba in 'La Bohème,' 'Rigoletto' and 'Otello'; we shall have Alda as *Micaela* at the first 'Carmen' performance; we shall have Ferrari-Fontana in 'L'Amore' and 'Otello,' and Farrar in 'Carmen,' 'Tosca,' 'Manon' (Massenet) and 'Butterfly.' Then we shall have as novelties, besides 'Cléopâtre,' 'Zaza,' by Leoncavallo, who will be here for the première, 'Le Vieil Aigle' by Gounsbouurg, and 'Déjanire,' by Saint-Saëns."

Campanini has gained slightly in weight since he left Chicago last spring. He is full of enthusiasm for the season and confident of a full measure of public support.

MAURICE ROSENFELD.

## BLOCH REPEATS SUCCESS IN HIS VIOLIN RECITAL

Æolian Hall Program Discloses the Artist's Pronounced Merits of Tone and Technique



Mr. and Mrs. Alexander Bloch, Who Were Heard in a Recital at Æolian Hall

Alexander Bloch, the young violinist, whose work was duly commended last season, gave a recital in Æolian Hall, New York, on Friday evening of last week. His program comprised Beethoven's Sonata, Op. 30, No. 2, Handel's in A Major and some short pieces by Juon, Kolar, Burleigh, Sgambati and others.

Mr. Bloch in his delivery of these

works revealed afresh the good tone, pure intonation, and finished technique that he commands, and displayed unflinching taste and good musical feeling. Some of his best work was done in Handel's Sonata. That of Beethoven, though played with sincerity and earnestness, rather lacked distinction and poetry.

Mrs. Bloch at the piano supported her husband skilfully, though a trifle inclined to obstreperousness in the early part of the program.

H. F. P.

## LEONARD LIEBLING RIDICULED

Detroit Audience Laughs Him Off the Stage

Leonard Liebling, representing a New York musical paper, is touring the country delivering addresses on music, and also making gross personal attacks on the editor of MUSICAL AMERICA and his propaganda.

Mr. Liebling is supported by a fund raised by the music teachers of Berlin and other cities in Europe, and also by certain New York interests, which deal in foreign artists. What happened to the young man in Detroit, where he was injected into the concert given by the Geraldine Farrar Concert Company is best described by the following quotation from the *Detroit Journal*:

"Socially the concert was a gorgeous affair, both the size and the splendor of the audience making ridiculous the patronizing and culturally encouraging talk which Leonard Liebling attempted to make after being introduced by Manager Devoe, and which the audience put an abrupt end to, in such a polite but effective fashion."

Pilzer as Soloist with Philharmonic Orchestra

Maximilian Pilzer, the violinist and concertmaster of the New York Philharmonic Orchestra, has been engaged as soloist with the orchestra for its concert in Holyoke, Mass., on Nov. 5 and for its concert on Jan. 7 in Carnegie Hall, New York. Mr. Pilzer will give his New York recital on Jan. 24 in Æolian Hall.

## ASSEMBLY OPENS ITS NEW CLUB HOUSE

David Bispham Makes Address and Arthur Hartmann Presents His Own Music

Before a most brilliant gathering, the new club house of the New Assembly, located at 107 East Fifty-fifth Street, New York City, was opened on Saturday afternoon, Oct. 23. David Bispham, the honorary president, made a brief address, complimenting Mme. Bell-Ranske, the founder of the Assembly, and the members on the good work that had been done in the past and expressing belief that it would continue, as the ideas of the organization were along the right line. Mr. Bispham also told the large assemblage the story of "Adelaide," in which he is appearing as *Beethoven* in the principal cities throughout the country, and he also mentioned the fact that he expects to play leading rôles in other dramas that are now being prepared for him.

It is the object of the Assembly to present new compositions by talented composers at each of its concerts, and on this occasion three new songs and two violin compositions by Arthur Hartmann, were presented, with the composer at the piano. Mabel Beddoe, the Canadian contralto, interpreted the songs, "A Fragment," words by Le Gallienne; "In a Gondola," words by Browning, and "Requiem," words by Stevenson. Miss Beddoe was in excellent voice and the songs were presented in a most artistic manner. Mr. Hartmann, with Francis Moore at the piano, presented the two violin numbers, "A Cradle Song" and "Souvenir," in his usual finished style, and they were so well received that he was compelled to give an encore. Frank W. Warner played his own piano compositions, Nocturne in B Flat Minor and Waltz in D Flat, displaying an excellent technique and fine interpretative ability. Accompaniments were played by William A. Parson, who assisted in an able manner.

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But the musical work of the public schools is not confined wholly to the vocal product, and mere singing. Other phases of the work have been gradually introduced, until it is possible to secure a very good all-round musical education. The school orchestra is a notable example of what may be accomplished instrumentally. In both the elementary and high schools these organizations have been started with the result that

in many schools they are considered the leading school organization. What other organizations can fit into so many phases of the regular school life? For all public exercises of the school there is a demand for the school orchestra or glee clubs. For the prize speaking contests, debates, class day and graduation exercises, and many other occasions, the musical organizations are in demand. This is making the musical work really practical, and when the result of eight or ten or more years cannot show practical results of this character, there is something wrong with the system. If the work of music in the public schools is to become worth while, it must be of such a character that the boys and girls can take it home with them, into their social pleasures, the church, the community gatherings, and into every phase of their every day life.

In certain places the high school orchestra has received the support and encouragement of the school officials to the extent that appropriations have been made for the purchase of instruments and other equipment. That this has been a good investment may be shown by a single illustration. In a city in the central eastern part of New York State, a boy was provided with a double bass to use in the high school orchestra. He became proficient in playing the instrument, and besides doing his work in the high school organization, he had many opportunities to play outside, one of which was with a theater orchestra, for which he received remuneration. For all of this work he is still permitted to use the instrument owned by the high school. Other instances of a similar character might be cited, instances of boys and girls who have become so interested in music through the school orchestra that they have gone on with serious study and have become excellent musicians.

### Special Classes

The violin, probably the greatest favorite of all orchestral instruments is lately receiving special attention at the hands of the public schools. Already the After-School Violin Classes have been organized in New York City with an entering class of 8000 pupils, and in other places with proportionately excellent results. In other schools voice classes have been organized as regular work, with the result that the vocal music has made a stronger appeal to a larger number of students, simply because of the fact that their fellow students have shown what can be accomplished. In still other places piano instruction is offered, with instruments for practice for those who have none at home. The work of all these classes is usually on a credit basis, students receiving credit toward graduation for accomplishing required work.

The theoretical courses such as theory, harmony, musical analysis and form, history and biography and music appreciation received earlier consideration than practical applied music. Educators became convinced of the value of a serious study of the above subjects and in a number of places they have been offered for a number of years past. With the study of all phases of applied music, such as voice, piano and violin, there should be a standard in theoretical music required in order that the education may not become one sided. There are too many so-called musicians who are merely soloists, but who have very little knowledge of what real musicianship means.

One other phase of high school work which is commanding the attention of educators, both general and musical, is the granting of credits for music work done outside of school with private instructors. The proposition five years ago would have brought a tremendous protest from school authorities, but to-day it is in actual operation in several

cities and is being considered for early adoption in others. The Regents of the State of New York have taken a still greater step, and grant liberal credits for outside music study toward the Regents' Academic High School Diploma. Possibly this one feature of school work will do more toward the uplift of the teaching profession in America than any other one thing.

### Some Problems

This particular phase of the work is still in the formative stage, and many are doing real pioneer work in attempting to solve the problems which must be considered. Who shall receive such credits, any pupils who apply, or only specially talented ones? Who shall give the lessons? Shall all private teachers be recognized? If so, who shall set up the standard by which the work is to be measured? What shall be the basis for granting credits? Shall the local supervisor determine the credit, or shall it be put into the hands of a neutral adjudicator? These and many other questions must receive satisfactory answers before the matter can be put upon a good working basis, but a start has been made in such cities as Washington, Pittsburgh, Cincinnati, Lincoln, Neb.; Utica, N. Y.; Aurora, Ill., and others in the East and West.

Now consider what this will do for the teaching profession; that is, the private teachers. Six high school students apply for credits for piano instruction taken under three different teachers. They are admitted and at the close of the first term, or semester, the two pupils of one teacher fail to qualify in the tests. They are given another opportunity the following semester with similar results. What is the answer? Simply that the pupils will have another teacher the following season, and the former teacher, if she be wise and progressive, will take steps to make her work more proficient. And so from year to year there will be a constant elimination of private teachers who prove that their work is not up to the standard set up by the public schools. Furthermore, the time is not far distant when the state departments of education will take steps to set up these standards, which will go a long way toward solving the problem of the expurgation of the teaching profession.

With all these facts, for they are facts, set before us briefly and simply, could it not seem, after all, that music in the public schools is destined to be the most potent factor in the upbuilding of a greater musical America? Do not all signs point toward a greater and grander work, and consequent better results from the schools? The children of to-day are the men and women of the next generation and if they are properly educated in the public schools a large percentage of them become good citizens. May we not expect that if music be placed upon the proper basis there will be many, many more of that coming generation who will more thoroughly appreciate the incomparable beauties in the greatest of all arts, Music?

### Margaret Wilson Returns to Washington

Margaret Wilson, daughter of the President, who has been making a concert tour of the Middle West in the interests of the community center movement, returned to Washington, Oct. 21. She was met at the train by the President.

The first of a series of six historical recitals will be given by Ossip Gabrilowitsch in Aeolian Hall, New York, Tuesday afternoon, Nov. 2. The first program will be allotted to English, French, German and Italian clavier-composers of the sixteenth, seventeenth and eighteenth centuries.

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**Largest Number Ever Assembled in Any One Organization, Declares Campanini—A Remarkable Aggregation of Stellar Artists—The Director Discusses His New Singers and New Operas**

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Oct. 25, 1915.

SCARCELY had the Farrar concert held at the Auditorium yesterday afternoon ended ere Director Cleofonte Campanini was besieged in his office by a company of newspaper inquisitors, who at once began to ply him with questions concerning the season of grand opera which is to begin Nov. 15.

"There are some mistakes in the announcements of artists concerning the Wagner 'Ring' operas and the 'Parsifal' cast. Olive Fremstad will be heard as *Brünnhilde* in 'Die Walküre' and as *Kundry* in 'Parsifal,' and Florence Easton will be the *Brünnhilde* in 'Siegfried.' The others are as at first announced. I think that with such artists as Fremstad, Easton, MacLennan, Schuman-Heink, Julia Claussen, Whitehill, Van Dresser, Ferrari-Fontana and Dalmorès the 'Ring' cycle should be one of the greatest attractions of the season.

"I am an Italian, but I have a great admiration for the Wagner music dramas, and now the Germans of Chicago must come and show that they also appreciate what the company will give them this season.

"Besides the 'Ring' and 'Parsifal' I also intend to present 'Tannhäuser' and 'Tristan und Isolde.' For 'Tannhäuser' I have Van Dresser as *Elizabeth*, Frances Rose as *Venus*, MacLennan as *Tannhäuser* and Whitehill as *Wolfram*. But that is only one part of the repertory and only one branch of the season's prospectus.

"When I showed the prospectus to my friend, Gatti-Cazzaza, in New York, he said to me 'You have more *étoiles* in your company than I ever saw in any opera organization in my life.' This led to mention by Mr. Campanini of the numerical strength of the company, which he summed up as containing eighty-three principals, of whom twenty-six are Americans, the largest number ever assembled in any opera company. Then there is a chorus of 100, an orchestra of seventy-five, a stage band of twenty-four, and a ballet of the same number, and with five conductors (here Campanini was interrupted by one of the interviewers, who remarked that "there is but one musical director"), the entire organization numbers 306 persons.

### Wagner Without Cuts

"Are you going to give the Wagner operas without cuts?"

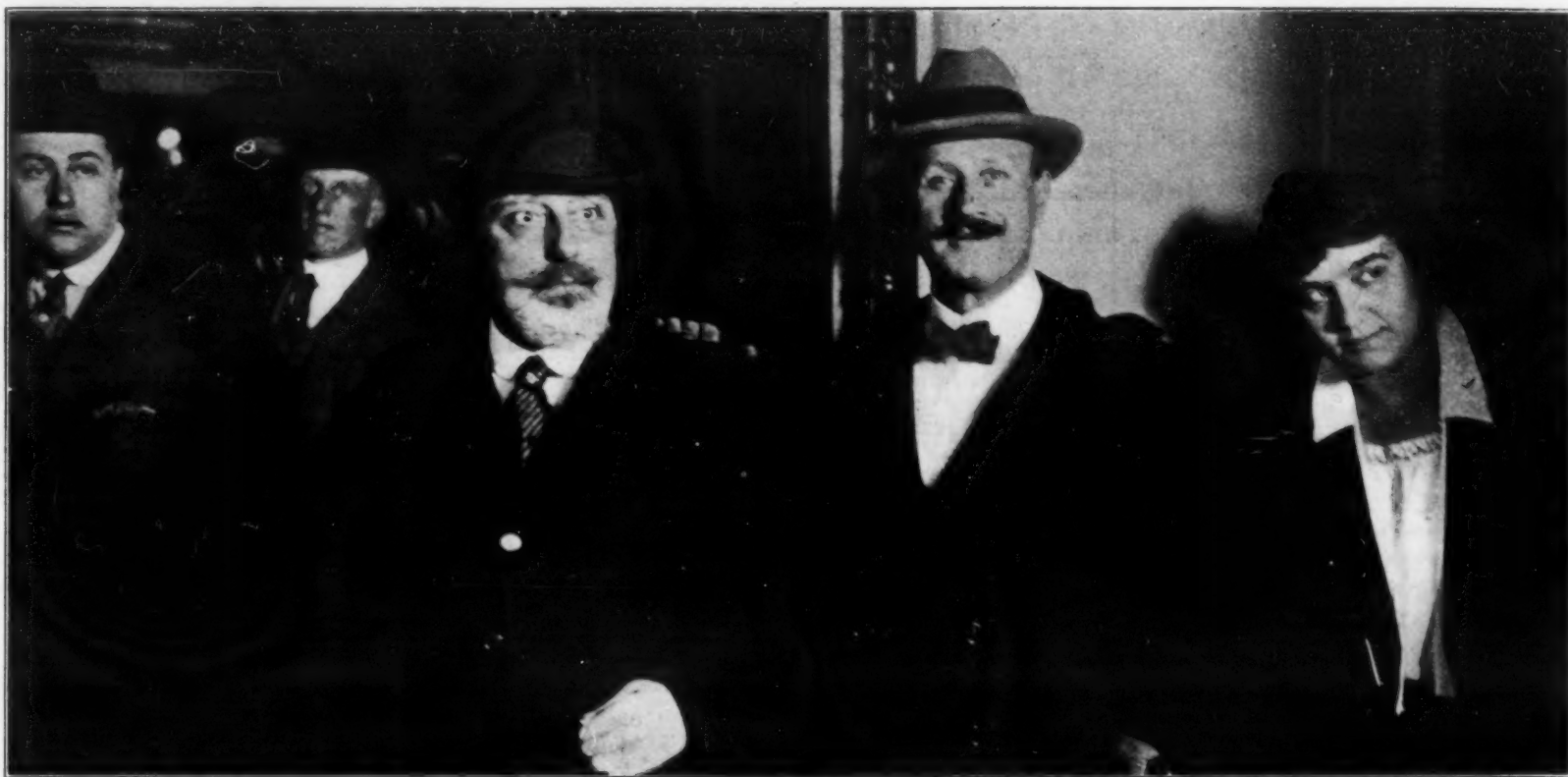
"Certainly," was the reply. "No cuts for my Wagner! That is why we shall give them on Sundays, so that the first act may be given in the afternoon and the other two acts finished long before midnight."

"Did you actually go into the trenches for any of your singers?" Mr. Campanini was asked.

"Hardly that. Muratore and Marcoux are both soldiers, but I saw them on the boulevards in Paris. Marcoux will not come to America this year, while Muratore has sailed from Bordeaux on La Patrie."

"I had some peculiar experiences in Europe. On the first occasion when I went to Zurich I was stopped at the border and detained for eight hours. You know I carried many papers. Mr. Gatti was with me and knew one of the officers and through this circumstance I got away somewhat earlier, though they saw among my papers the stage directions of one of the operas I intend to put on and believed it was the plan of some fortress."

"At Gibraltar, as our ship was going



—Photo (c) Geo. C. Bain

Cleofonte Campanini, General Director of the Chicago Grand Opera Company (Next to Last Figure on Right) and, at His Right, the New Italian Conductor of the Company, Rodolfo Ferrari, as They Appeared in New York on Their Arrival from Europe on Oct. 19

through, the captain was ordered to stop, but sailed right ahead, and while I was in my cabin I heard a terrible cannonading. I put on my life preserver and came on to the bridge, where I found Caruso had already repaired. However, nothing further came of it.

"It was in Zurich that I met Egon Pollak, who will conduct the German operas. He will prove a fine acquisition to our forces."

### New Singers and Operas

Of the new singers who will be heard, Campanini spoke in high terms of Kousniezoff, who will be heard in Massenet's last opera "Cléopâtre," the rights to which the maestro obtained after the courts had rendered a decision in favor of the heirs to the effect that any soprano might sing the title rôle and not merely Mlle. Arbelle, who was mentioned in the will of Massenet as the sole creator

of the rôle. Mme. Kousniezoff will also be heard in other dramatic rôles.

Supervia Conchita is described by the director in the American vernacular as "some girl." She will be heard in "Werther," "Mignon" and "La Navarraise." "Monna Vanna" will have, besides Muratore, Marguerite Beriza and Marcel Maguenat, the former as *Monna* and the latter as the *Generale*. Maguenat will also assume the other favorite rôles played by Marcoux and Sammarco in former seasons. The latter remains in Italy, as he has two sons who volunteered for service in the war.

Louisa Edvina will be a prominent artist during the season and will sing in "Pelléas et Mélisande," which will be put on at least once; in "Louise," "L'Amore dei Tre Re" and "Jewels of the Madonna."

Dalmorès will be back in January, and Bassi and Ruffo are both engaged.

"I had lunch with Mary Garden in Paris, at her home, but she has many concert engagements and will not be back this year.

"We shall have Carmen Melis, whom I consider an exceptionally fine singer; we shall hear Melba in 'La Bohème,' 'Rigoletto' and 'Otello'; we shall have Alda as *Micaela* at the first 'Carmen' performance; we shall have Ferrari-Fontana in 'L'Amore' and 'Otello,' and Farrar in 'Carmen,' 'Tosca,' 'Manon' (Massenet) and 'Butterfly.' Then we shall have as novelties, besides 'Cléopâtre,' 'Zaza,' by Leoncavallo, who will be here for the première, 'Le Vieil Aigle' by Gounsbouurg, and 'Déjanire,' by Saint-Saëns."

Campanini has gained slightly in weight since he left Chicago last spring. He is full of enthusiasm for the season and confident of a full measure of public support.

MAURICE ROSENFELD.

## BLOCH REPEATS SUCCESS IN HIS VIOLIN RECITAL

Æolian Hall Program Discloses the Artist's Pronounced Merits of Tone and Technique



Mr. and Mrs. Alexander Bloch, Who Were Heard in a Recital at Æolian Hall

Alexander Bloch, the young violinist, whose work was duly commended last season, gave a recital in Æolian Hall, New York, on Friday evening of last week. His program comprised Beethoven's Sonata, Op. 30, No. 2, Handel's in A Major and some short pieces by Juon, Kolar, Burleigh, Sgambati and others.

Mr. Bloch in his delivery of these

works revealed afresh the good tone, pure intonation, and finished technique that he commands, and displayed unflinching taste and good musical feeling. Some of his best work was done in Handel's Sonata. That of Beethoven, though played with sincerity and earnestness, rather lacked distinction and poetry.

Mrs. Bloch at the piano supported her husband skilfully, though a trifle inclined to obstreperousness in the early part of the program.

H. F. P.

## LEONARD LIEBLING RIDICULED

Detroit Audience Laughs Him Off the Stage

Leonard Liebling, representing a New York musical paper, is touring the country delivering addresses on music, and also making gross personal attacks on the editor of MUSICAL AMERICA and his propaganda.

Mr. Liebling is supported by a fund raised by the music teachers of Berlin and other cities in Europe, and also by certain New York interests, which deal in foreign artists. What happened to the young man in Detroit, where he was injected into the concert given by the Geraldine Farrar Concert Company is best described by the following quotation from the Detroit Journal:

"Socially the concert was a gorgeous affair, both the size and the splendor of the audience making ridiculous the patronizing and culturally encouraging talk which Leonard Liebling attempted to make after being introduced by Manager Devoe, and which the audience put an abrupt end to, in such a polite but effective fashion."

Pilzer as Soloist with Philharmonic Orchestra

Maximilian Pilzer, the violinist and concertmaster of the New York Philharmonic Orchestra, has been engaged as soloist with the orchestra for its concert in Holyoke, Mass., on Nov. 5 and for its concert on Jan. 7 in Carnegie Hall, New York. Mr. Pilzer will give his New York recital on Jan. 24 in Æolian Hall.

## ASSEMBLY OPENS ITS NEW CLUB HOUSE

David Bispham Makes Address and Arthur Hartmann Presents His Own Music

Before a most brilliant gathering, the new club house of the New Assembly, located at 107 East Fifty-fifth Street, New York City, was opened on Saturday afternoon, Oct. 23. David Bispham, the honorary president, made a brief address, complimenting Mme. Bell-Ranske, the founder of the Assembly, and the members on the good work that had been done in the past and expressing belief that it would continue, as the ideas of the organization were along the right line. Mr. Bispham also told the large assemblage the story of "Adelaide," in which he is appearing as *Beethoven* in the principal cities throughout the country, and he also mentioned the fact that he expects to play leading rôles in other dramas that are now being prepared for him.

It is the object of the Assembly to present new compositions by talented composers at each of its concerts, and on this occasion three new songs and two violin compositions by Arthur Hartmann, were presented, with the composer at the piano. Mabel Beddoe, the Canadian contralto, interpreted the songs, "A Fragment," words by Le Gallienne; "In a Gondola," words by Browning, and "Requiem," words by Stevenson. Miss Beddoe was in excellent voice and the songs were presented in a most artistic manner. Mr. Hartmann, with Francis Moore at the piano, presented the two violin numbers, "A Cradle Song" and "Souvenir," in his usual finished style, and they were so well received that he was compelled to give an encore. Frank W. Warner played his own piano compositions, Nocturne in B Flat Minor and Waltz in D Flat, displaying an excellent technique and fine interpretative ability. Accompaniments were played by William A. Parson, who assisted in an able manner.

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## HERTZ ORCHESTRA TO OPEN TEN WEEKS' SEASON ON DECEMBER 17

No Likelihood of Second Organization in San Francisco—Association Seems to Have Outgeneralled "Striking" Players—Kreiser Pleads in Recital for Families of Austrian Musicians—Coast Composers Heard

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, October 21, 1915.

OWING to the difficulties experienced in reorganizing the San Francisco Orchestra, the opening of the symphony concert season has been postponed from Nov. 19, the date originally set, to Dec. 17. The association managers definitely announce that they will have an orchestra of eighty men, notwithstanding the refusal of many of the members of last year's orchestra to accept the contracts offered, and that the season's plans will be fully carried out.

Some of the leaders in the project of establishing an opposition orchestra, with Mr. Bendix or Mr. Hadley as conductor, have gone over to the Hertz side of the controversy and there now seems to be no likelihood of a second organization. This is fortunate, for San Francisco does not give support in any too liberal degree to symphony concerts under the most favorable conditions. Any division of the patronage would operate against the musical interests of the city.

### Injury to Musicians

As matters stand, only injury has come out of the troubles existing between the association and the musicians. The financing organization had agreed to keep the orchestra intact, the members of last year's band having made an organized demand in regard to that; but this concession, which would have proven beneficial to all interests, was met with a further demand for higher salaries. The association regarded this as a "strike."

With the Musicians' Union remaining strictly neutral and offering no objection to the importation of musicians, the association was able to go into the open market and engage whatever men were available. Although the organization is not yet complete, there is no doubt that a full orchestra will be obtained. Some of the so-called "strikers" have gone over to the other side of the controversy, but the roll this year will be largely new. The men who had won the disputed point in regard to keeping the orchestra intact and to whom the promise of higher pay for next season had been made now seem to have lost in every way, while the result to the symphony association remains to be determined when the concerts are given.

According to the new plans, Conductor Hertz will prepare only ten programs. These are scheduled for Friday afternoons, Dec. 17, Jan. 7, 14 and 28, Feb. 4, 18 and 25, March 10, 24 and 31. Each program will be repeated on the Sunday afternoon following its first presentation.

### Statement of Former Members

In a statement issued by a committee of the former members of the orchestra,



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and bearing the signatures of Charles Trainor, Emilio Meriz, Paul Friedhofer and John Josephs, it is asserted that the provisions of the proffered contracts for this season virtually amounted to a reduction in wages. "The remuneration under this year's proposal, if figured over a period of sixteen weeks of actual work," this committee says, "would be \$23.40 per week per man, as against \$25 in former seasons. If divided over the entire period of twenty-two weeks, it would amount to a fraction over \$17 per week per man. The above figures apply to the first violins and some of the second instrumentalists only."

"The rank and file of the orchestra's contracts offer \$272 for the season of twenty-two weeks, which, when divided into a period of sixteen weeks of actual work amounts to \$17 a week per man. Divided over a period of twenty-two weeks, it would net \$12.35 a week per man."

Further the committee states that the minimum rate of \$25 in San Francisco stands against \$40 in the New York Symphony and New York Philharmonic and \$35 in the Boston, Philadelphia, Chicago, Cincinnati, St. Louis and Minneapolis orchestras, the musicians in all these cities having the advantage of playing consecutive weeks.

### Higher Union Rate Asked

While we all hope that the orchestra troubles will in no way interfere with the concert season and that an amicable adjustment may be worked out, it is my opinion that the musicians who demanded the \$35 rate will not submissively accept defeat. The step most likely to be taken in carrying on the campaign is to ask the Musicians' Union to revise its wage schedule so as to place the minimum symphony rate at \$35, though I do not believe that the Union would consent to change the schedule before next season.

Pacific Coast composers were featured in the San Francisco Musical Club's concert at the Hotel St. Francis this morning, the program being as follows:

Trio in G Major, by John Haraden Pratt; Suzanne Pasmore, piano; Mary Pasmore, violin; Dorothy Pasmore, cello. Songs, text from Edwin Markham's "Virgilia"; music by Edith Haines Kuester. "The Sea and Elf Child," Edith Haines Kuester at the piano. Harold Pash Williams. Symphonic poem, "Visions," by Arthur Fickenscher, Arthur Fickenscher at the piano, Edith Cruzan Fickenscher. "Sketch," "Idylle" and "Marchen," by Albert Elkus, Marion de Guerre. Songs by Uda Waldrop, Oscar Weil, Antonio de Grassi, Mrs. George Winchester. Cantata, "How Sigurd Met Brynhild, Mary Carr Moore. Soloists: Catherine Golcher and Harold Parish Williams. Chorus Club. Orchestra, Mrs. Thomas Inman, piano; Valesca Schorch, first violin; Georgia Dougherty, second violin; Ebert Randolph, cello, Mrs. William Randall, flute. Conducted by Mary Carr Moore.

### Praises Godowsky Works

Fritz Kreisler started for Denver last Tuesday after three highly successful recitals, with an additional benefit recital and lecture in the interest of the destitute Austrian musicians. He played characteristic programs here, but with several new numbers at each recital. Three Godowsky compositions were made highly attractive, and of the work of this pianist and composer the violinist spoke in high praise when discussing his American tour. Sorrow caused by the war seems to weigh heavily on Kreisler. He refused all social attentions while here, and his only topic aside from music was the European suffering.

"I had misgivings about my playing this season," said Mr. Kreisler to the MUSICAL AMERICA representative. "When I returned from Europe I was discouraged about the outlook of art and music. My work on the concert stage brings something of forgetfulness, however, and there is deeper consolation in my violin than ever before."

"Sometimes I get a glimpse of a future that seems bright, and then I feel that art may afford an outlet for the mania that has swept over the world. Hatred is impersonal. The fighting men do not hate. The soldiers in the trenches are inspired by duty and patriotism, not by feelings of enmity. After the war there will be such a universal outcry of misery that the whole world will be bound in sympathy. The first bonds of that union, the first threads spun from nation to nation, will be in music and art. Our plea must be for unselfishness. We must

overlook our own ends and ambitions for the good of humanity."

### Delivered Two Addresses

Mr. Kreisler says that on account of the sorrows growing out of the war he has felt an inclination for the deeper, subtler music, though little difference has been made in the character of his programs. He and Mrs. Kreisler are working heroically to raise funds for the aid of the destitute Austrian musicians, the violinist's brother artists, and their families, this relief work being their constant topic in conversation. Mr. Kreisler has delivered two public addresses on the subject, one before the Commonwealth Club, which ranks among the most prominent and influential organizations here, and the other at the special benefit concert on Monday.

THOMAS NUNAN.

## HINKLE AND GRAINGER IN BOSTON RECITAL

Both Performers Reveal Art of the Very Highest Type in Fine Program

BOSTON, MASS., Oct. 26.—The Sunday afternoon concert of the week in Symphony Hall was given yesterday by Percy Grainger, composer-pianist, and Florence Hinkle, soprano. The concert was well attended, although it deserved as great patronage as that given by Mme. Melba the preceding Sunday, and —did not receive it. One may or may not agree with all that Mr. Grainger does, but he is a pianist who ranks among the great virtuosi of the day and Miss Hinkle is now an artist of the most exceptional capacities. In her songs by Schumann, Liszt, and Brahms she particularly excelled. One mentions this, though she excelled in nearly everything that she touched, but in these instances a great singer met material which was worthy of her utmost efforts. Miss Hinkle's tone is unfailingly beautiful and warm and brilliant, always under the finest control and her phrasing

and nuances of interpretation were those which only a most thoughtful artist would observe. To each song she gave its particular voice and atmosphere, and the technical characteristics of its school. She was recalled repeatedly, with the greatest enthusiasm, and she added to the program.

So did Mr. Grainger, whom we remember most gratefully for his playing of the Bach A Minor Fugue, which was a triumph of virtuosity and breadth and power in interpretation, and also his interpretations of Debussy's "Hommage à Rameau" and "Toccata." These pieces are surely among the finest of Debussy's earlier compositions and they are effective, when played as Mr. Grainger played them, even in an auditorium of the dimensions of Symphony Hall. We do not personally care for Mr. Grainger's transcription of a melody by Stephen Foster, which he calls "Tribute to Foster," and which is to our mind more akin to the sort of tribute that the American composer, Silas G. Pratt, once paid Wagner, when Wagner, at parting, clapped Pratt on the shoulder, and exclaimed "You are the Wagner of America," and Pratt replied, complimentary-wise, "You are the Pratt of Germany." We thought Mr. Grainger's eulogy of Foster in his program more becoming, at any rate, than his musical eulogy of Foster's melody. Howbeit, Mr. Grainger played his pieces successfully and made enough noise in his transcription, or paraphrase, of the waltz from Tchaikowsky's "Nutcracker" suite to bring a good amount of applause. O. D.

### Financier's Daughter Makes American Operatic Début as "Carmen"

Under the name of Ruth D'Arcy, by which she is known on the operatic stage abroad, Ruth Cunningham, a young American prima donna, was announced to make her début in grand opera in this country with the San Carlo Opera Company in Syracuse, N. Y., on Tuesday, Oct. 26, singing the title rôle in "Carmen." Miss D'Arcy is the daughter of Samuel A. Cunningham, president of the Bankers Safe Deposit Company of New York. She is a pupil of Jean de Reszke, and studied abroad eight years. Her first public appearance was made near Paris and later she sang in Covent Garden, London.



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*The Detroit News*, Oct. 20:—  
The other was Belle Gottschalk, who as Frasquita displayed a soprano voice of such warmth and fullness that it was luxury to hear her, and of such strength that it dominated even the most voluminous chorus.

*The Detroit Times*, Oct. 20:—  
Belle Gottschalk and Fely Clement, also American girls, were unusually good as Mercedes and Frasquita.

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Very cordially,  
W. W. Campbell,  
Director, Dept. of Music, Westminster College,  
New Wilmington, Pa.  
October 13, 1915.

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## A CROWDED WEEK IN MUSIC OF CHICAGO

**Symphony Orchestra Presents Novelty by Wallace and Gives Carpenter's "Adventures in a Perambulator" its Second Hearing—Fine Program for First of Popular Concerts—Recitals by Farrar, Bauer, Gabrilowitsch and Others—A Notable Organ Dedication**

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Oct. 25, 1915.

IN the second pair of regular concerts given by the Chicago Symphony Orchestra under Frederick Stock last Friday and Saturday, there was a novelty in the symphonic poem, "Villon," by the English composer, William Wallace and a near-novelty in the Suite, "Adventures in a Perambulator," by John Alden Carpenter of this city.

The Wallace composition, inspired by the life and poems of the mediæval French trouvère, poet and vagabond, has some good orchestral writing, some imagination and some melodic flow, which, were the work condensed, would be much more attractive. Its diffuseness betrays the other accomplishments which the composer possesses in its very great variety of expression. As is well known, the composer of "Villon" is an essayist, a painter, poet, book binder and metal worker, and thus there is lack of concentration in his symphonic writings.

Mr. Carpenter's suite, written to a clever program and performed for the first time last season, proved again at this second hearing to be a most original and individual series of tone pictures. Mr. Carpenter has a remarkable talent which has not been stifled by the abstruse teachings which he received some years ago from Bernhard Ziehn. Not detracting in the least from the great gifts of that master of theory, nevertheless, none of his other pupils discloses that imagination and freedom that Mr. Carpenter possesses.

This work is one of the most characteristic American orchestral pieces in our literature.

Dvorak's "Othello" Overture and Goldmark's "Rustic Wedding" Symphony were the other numbers on the program, which were all admirably rendered under Mr. Stock's leadership.

### First Popular Concert

The "Siegfried Rhine Journey" from "Götterdämmerung," the Larghetto from Beethoven's Second Symphony, and the Gavotte and Air from the D Major Suite by Bach are selections not usually found on the programs of popular orchestral concerts, but last Thursday evening at Orchestra Hall at the first of a series of ten "popular" concerts given by the Chicago Symphony Orchestra, under Frederick Stock's direction, these pieces were not only played with excellent style and orchestral finesse by this organization, but particularly the Bach and Beethoven numbers found the utmost favor with the audience, which is made

up of music-lovers who are unable to attend the regular concerts of the orchestra, and who represent general Chicago culture.

Mr. Stock with judicious discretion put several brilliant pieces on the program also, giving a wide diversity to the



Hanna Butler, the Prominent Chicago Soprano, on the Grounds of Beatrice de Haltoir at Quogue, L. I.

music. The other numbers included the "Carnaval" overture by Dvorak, a very clever rearrangement of Liszt's Twelfth Rhapsody and some ingenious orchestral settings of Hubay's "May Blossoms" and MacDowell's "Water Lily." The last pleased the audience immensely, but, instead of repeating the number, Mr. Stock added Schubert's "Moment Musical," as an encore. He also gave as extra numbers, Schubert's "The Bee" and a Beethoven minuet. Elgar's "Wand of Youth" suite and the Waltz from "Eugen Onegin" by Tschai-kowsky completed the program.

### The Farrar Recital

Geraldine Farrar, the American prima donna soprano, assisted by Reinald Werrenrath, baritone, and Ada Sassoli, harpist, attracted a capacity house at the Auditorium yesterday (Sunday)

afternoon at her only concert appearance in Chicago this year.

Miss Farrar was greeted with a surge of applause. She was in very good voice and sang about a dozen songs in German, French and English, and, as is her custom, even played her own accompaniments for one of her encores. Her interpretation of Bleichmann's "Liebe" and Sibelius's "Der erste Kuss" was warm and full of sentiment, and they were among the most interesting of the new songs on her program. Both of them are very good songs. She also sang as an encore the "Habanera" from "Carmen," which naturally brought forth a shower of applause. At the end of every group of her songs (there were three) floral tributes were handed over the footlights, and when I saw her after the concert, she remarked that she was glad to be in Chicago again and that it felt "like home."

Reinald Werrenrath is a concert singer of magnetic personality of charm of manner, and an artist of high attainments. He sang an aria and several groups of songs with fine feeling for the different moods of his texts, and with graphic interpretative qualities.

Miss Sassoli, a comely young artist, played several harp numbers with technical finish and with a variety of tonal shades and added to the success of the afternoon. Richard Epstein emphasized the opinion gained at his former appearances here as accompanist—that he is a skilled pianist and a musician of artistic traits.

### A New Symphonic Body

A concert was given Sunday afternoon at Orchestra Hall by the Swedish-American Orchestra, a new symphonic body of some fifty players, under the direction of Frederik Frederiksen, who presented a long and highly interesting program of numbers by Scandinavian composers, in several of which Oscar Bergstrom, baritone, Marie Sundelius, soprano, and Marie Bergersen, pianist, assisted.

The orchestra played with some finish a set of variations on an original theme by Alnaes. Mr. Frederiksen showed himself capable as director.

Miss Sundelius sang the "Ave Maria" from Max Bruch's "Feuerkreuz" and a group of five songs by Swedish and Finnish composers in which her pure and well schooled soprano earned for her the greatest share of the afternoon's applause. Miss Bergersen was heard in several piano solos, but deferred the performance of the Piano Concerto by Palmgren for some future occasion.

### Notable Organ Dedication

Medinah Temple, at Ohio and Cass Streets, the largest building of its kind in the world, and perhaps also one of the most beautiful auditoriums in the West, was the scene of much musical ceremony last Monday, Tuesday and Wednesday evenings, when the new pipe organ was dedicated with three elaborate concerts, in which fifty-five members of the Chicago Symphony Orchestra, five of the leading organists of the city, Wilhelm Middelschulte, Dr. J. Lewis Browne, Eric DeLamarter, William E. Zeuch and Charles M. Kirk, and Jenny Dufau, soprano, Louis Kreidler, the well-known baritone, and Mary Hesselgren, soprano, participated, under the musical direction of Felix Borowski and Dr. Browne.

For this occasion also, Mr. Borowski was commissioned to write a special composition for organ and orchestra, and this proved to be a brilliant and effective "Allegro de Concert" which was performed by Dr. Browne, Mr. Borowski conducting. The work was played at each of the three concerts, and made a fine success. It is in the classic form and has much melodic and harmonic charm. A great show piece, it brings

forth a myriad of effects possible on this organ. Dr. Browne gave a fervid and musicianly interpretation of Mr. Borowski's work.

Jenny Dufau, in the aria from Verdi's "La Traviata," "Ah fors è lui," scored a decided hit with her clear and scintillating vocal display, and Louis Kreidler, in the Toreador Song from "Carmen" and the Prologue from "I Pagliacci," was given a veritable ovation and was compelled, as was Miss Dufau, to respond to encores.

The organists of the different evenings were all well received, and their selections displayed in most telling manner the wonderful musical possibilities of the Medinah Temple organ, as well as the excellent acoustic properties of the hall. It seats 5012 people, and on the evening of the first concert some 13,000 seats were sold.

### Amateur Musical Club

At the first concert given by the Amateur Musical Club this season last Monday afternoon at the Blackstone Theater, an interesting program was presented of both instrumental and vocal selections, a group of songs by Mrs. Hannah Butler, soprano, being especially favored. Mrs. Butler sang an Ariette by Vidal, "Le Ciel," by John A. Carpenter; "Chanson Indoue," by Rimsky-Korsakow, and "Chère Nuit," by Bachelet, and in these she disclosed a fine tone, a musical interpretation and excellent French diction. Mae Doeeling, pianist, Marie Ludwig, Zetta Gay Whitson, Marie C. Bergersen and Mrs. Edith Ayers McCullough also took part.

The Amateur Musical Club has engaged Harold Henry, the gifted Chicago pianist, for the second of the three artists' recitals which it will give. Mr. Henry's concert season opens in November with a series of recitals in the far West.

The Chicago Artists' Association gave its opening reception and recital last Tuesday afternoon at the Congress Hotel before a representative audience. After an address by the president, Mrs. J. E. Thorndike, Rosa Olitzka, the celebrated Chicago contralto, gave one of the most artistic song recitals we have heard this season.

Mme. Olitzka was assisted by William Lester, accompanist, and Max Fischel, violinist, who supplied an obligato. Her program comprised operatic arias, German Lieder and several American songs. Her interpretation of the Gounod "Stances de Sapho" was highly artistic and impressive. She was in good voice and the rich, vibrant quality, the warmth and power of the lower range and the projection of the varying moods of her selections all made for a most interesting and artistic afternoon. There were of course a number of encores.

### Gabrilowitsch Opens Series

At the Fine Arts Theater last Tuesday afternoon the first of six historical piano recitals was given by Ossip Gabrilowitsch, the Russian pianist. It was a recital devoid of the sensational exploitation of a virtuoso and, though throughout his playing Gabrilowitsch showed himself a master of his instrument, his great technical resources and his purely pianistic attainments were made entirely subordinate to the intellectual phases of his recital. The program was confined to examples of piano compositions of the sixteenth, seventeenth and eighteenth centuries. Many of these works had been written for the forerunners of the piano, the spinet, the clavichord and harpsichord, but Mr. Gabrilowitsch knows how to play these antique pieces in the style of their day, still giving them the warmth of his own highly musical personality. There was too a wonderful variety of tonal shades and colors, and the recital was an auspicious beginning of the series to follow.

### A Concert of Sea Pictures

Iota Chapter of the Mu Phi Epsilon Sorority gave its opening program of the season at the Chicago Musical

[Continued on page 40]

## PADEREWSKI'S PHOTOGRAPH

SIGNED BY HIMSELF

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# A CROWDED WEEK IN MUSIC OF CHICAGO

[Continued from page 39]

college rooms Wednesday morning. The concert was devoted to "Sea Pictures" and all the numbers pertained to music written on the subject of "Water." Thus, there was a vocal quartet, "The River King," by Schumann, sung by Naomi Nator, Marion Hobbs, Rose Lutiger Gannon and Fredericka Downing; there was the aria for soprano, "Ocean, Thou Mighty Monster," from Weber's "Oberon," by Miss Nator; "To the Sea," MacDowell, and "En Bateau," Debussy, by Beulah Taylor; "A Sea Song," Vincent d'Indy, and "Boat Song," Harriet Ware, by Marion Hobbs; "Deep River," S. Coleridge-Taylor, by Zetta Gay Whitson; "Women of Inver," Toughborough, by Fredericka Downing, and a trio, "From the Green Heart of the Water," S. Coleridge-Taylor, by Miss Hobbs, Louise Harrison Slade and Miss Downing. Olive Pennington was the accompaniste.

## Mr. Bauer in Evanston

Harold Bauer, the eminent pianist, opened the series of Musical Mornings, given at the Woman's Club in Evanston, last Tuesday, under the management of Rachel Busy Kinsolving. Mr. Bauer shared the program with Paul Althouse, the Metropolitan Opera House tenor, and a most artistic joint recital was presented. The B Flat Minor Sonata of Chopin, short selections by Mozart, Brahms and Schubert, the D Flat Etude, by Liszt, and the Etude in Form of a Waltz by Saint-Saëns were all played by Mr. Bauer with that extraordinary musicianship and virtuosity which this great pianist is noted for.

Paul Althouse made an equally profound impression with the interpretation of two groups of songs, one comprising numbers by Strauss, Rachmaninow and Hermann, and the other an English and American set by Burleigh, MacDermid, Campbell-Tipton and Horsman. He also sang most admirably the "Celeste Aida" air. Edgar Nelson assisted as accompanist.

Dorothy Kastler, pianist, assisted by Sara Irene Campbell, soprano, and Helen W. Ross, accompanist, gave a musicale last Friday afternoon for the Guild of the Church of the Redeemer.

## Success of Miss Wakefield

Splendid success was attained by Henriette Wakefield, the contralto, formerly of the Metropolitan Opera House, when she appeared as guest at the Chicago Musical College on the 9th at a Saturday morning concert. In this program several student performances led up to the appearance of the noted singer. Miss Wakefield scored in a group of songs, ranging from the familiar "Gondola" aria to such songs as Chadwick's "Honeysuckle," Paladilhe's "Psyche," Trunk's "Pan" and Quilter's "Song of the Blackbird."

After having spent September at Quogue, L. I., as a guest of Beatrice de Haltor at her summer home, Mrs. Hanna Butler, the prominent Chicago soprano, has begun her season's work at her studio in the Fine Arts Building, with a large class of pupils. She expects a record-breaking year. Miss de Haltor is well known as a diseuse and has been engaged for one of the Biltmore musicales in New York City. The snap shot herewith, is taken on the grounds of Miss de Haltor's summer home and shows Miss Butler enjoying the breezes of Great South Bay.

Marie Kryl, the talented young Chicago pianist, returned recently from a tour with the Chicago Symphony Orchestra, under Frederick Stock. She played in six cities of the Middle West, and everywhere with much success. Miss Kryl is from the piano classes of Heniot Levy, of the American Conservatory.

Miss Kinsolving announces that, owing to the illness of Marv Garden, she has secured Mme. Sembrich for the first

of the Morning Musicales to be given at the Gold Room of the Congress Hotel Tuesday, Nov. 30. Ernest Schelling, the pianist, will take Moriz Rosenthal's place on Dec. 7.

Marie Sundelius, soprano, was the visiting artist at the last Saturday morning program given at the Chicago Musical College. After a short introductory recital by advanced students of the school, including Mary Dulsky, Ione Hazeldine, Mrs. Frederica G. Downing, Frank Mannheimer and H. Stanley Deacon, of the faculty, Mme. Sundelius was heard in a fine group of songs by Liszt, Debussy, Sinding, an Old English song, an Indian Love Song, arranged by Troyer, and Horsman's "The Bird of the Wilderness." Her interpretations were marked by a wealth of tone, a clear diction and a vocal process notable for its artistry. The Ziegfeld was filled with an enthusiastic audience which recalled Mme. Sundelius many times.

Rosa Olitzka, the brilliant Chicago

## MME. KUTSCHERRA HEARS OF HER HUSBAND'S DEATH

Singer Learns Tragic News as Daughter Arrives from Europe—Husband Killed in Belgium

Mme. Elise Kutscherra, the operatic singer and teacher, heard tragic news when she went to meet her daughter, Brunnhilde Kutscherra de Nys, arriving in New York from Bordeaux on the French liner La Touraine on Oct. 23.

Reports that she had been unable to confirm had reached Mme. Kutscherra that her husband, Maximilian de Nys, had been killed or severely wounded months ago while serving in the Belgian army, and her first question of her daughter was of the welfare of the husband and father.

"Father was killed in Belgium eight months ago," said Brunnhilde falteringly.

Mme. Kutscherra fainted and was revived with difficulty. Her daughter, who has been studying music in Paris, had been unable to confirm the news herself until recently.

Manfred Malkin, director of the Malkin Music School of New York, has announced the engagement of Mme. Kutscherra to join the faculty of that school.



## T. Waldo Story

Thomas Waldo Story, the famous sculptor and husband of Bessie Abott, the opera singer, died on Oct. 23 at his home in East Sixtieth street, New York. He was sixty years old. He was the son of William Wetmore Story, also famous as a sculptor, and a brother of Julian Story, the painter and former husband of Emma Eames. A short while prior to 1908, T. Waldo Story separated from his first wife, a Miss Broadwood, daughter of a famous English piano manufacturer. Then he came to New York and a few years later married Bessie Abott, who had won distinction in opera abroad and at the Metropolitan Opera House, and elsewhere in this country. Miss Abott is the daughter of a prominent New York merchant and granddaughter of Ambassador Francis W. Pickens, who represented this country at the Russian court in President Buchanan's administration. It was while she was preparing in Europe for the revival several years ago of "Robin Hood" that she married Mr. Story. He designed many of her costumes, including the one she wore in "Robin Hood."

## Michael Spross

POUGHKEEPSIE, N. Y., Oct. 23.—Charles Gilbert Spross, the pianist and composer, has suffered the second bereavement within a month in the death of his father, Michael Spross, at Poughkeepsie, on Oct. 19. Three weeks previously one of Mr. Spross's brothers had passed away. The composer's father, who was eighty-five years old, had been failing in health for a year, and he passed away in sleep.

Michael Spross was born in Germany

contralto, and Edna Gunnar Petersen, the young pianist, will be the soloists at the opening of the Spring Festival at Fort Smith, Ark., April 24, next. They will be heard with the Minneapolis Symphony Orchestra.

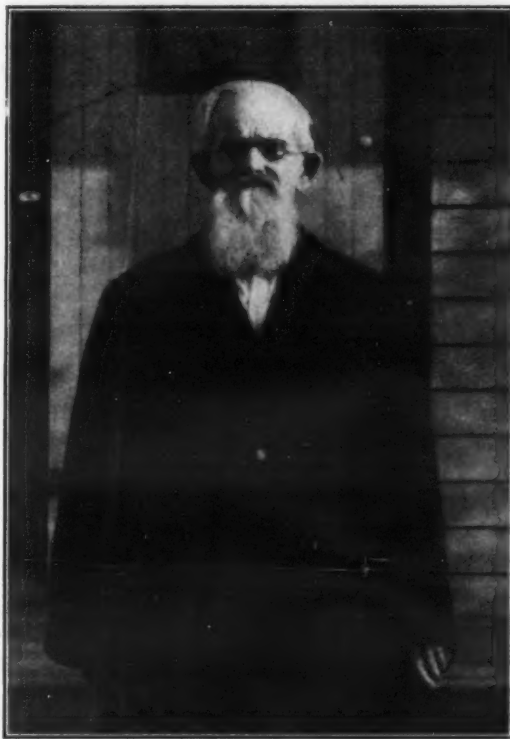
Guido Ciccolini, the famous tenor, is making his first Chicago appearances this week on the vaudeville bill at the Palace Music Hall.

Mme. Theodora Sturkow-Ryder, the Chicago pianist, returned Oct. 18 from her visit to the San Francisco Exposition. She is already hard at work with her season's classes and also in preparation for many concert engagements.

Mme. Grace Brune Marcussen, mezzo soprano, and Worthe Faulkner, tenor, have been engaged to sing Massenet's "Eve" at Albion College, Albion, Mich., under the direction of H. J. Cozine. These two popular singers are also booked for a number of joint recitals before the "Elks" in various cities of Illinois and Missouri.

MAURICE ROSENFELD.

in April, 1830. He came to Poughkeepsie about 1850 and has been here ever since. He joined the Germania Singing Society, being one of the charter members, in 1852. He sang first bass and remained an active member till within two years of his death, that is, he sang with the



The Late Michael Spross, Father of Charles Gilbert Spross, and Veteran Member of Poughkeepsie Chorus

chorus for sixty-two years, which is probably a record. Of his nine children, only three were musical to any extent, and only two of these went on with their careers—Josephine Spross, an organist at Poughkeepsie, and Charles Gilbert Spross.

## Frank Otis Nash

BOSTON, Oct. 16.—Frank Otis Nash, an organist well known throughout New England, died at his rooms in Boylston Place, this city, on Oct. 11, as a result of cerebral shock sustained the day before. Mr. Nash was organist at the First Congregational (Unitarian) Church, Jamaica Plain, and it was while at his position there Sunday that he

was taken ill. He had been organist at this church for twenty-one years.

Mr. Nash was born in Hingham, Mass., and was sixty-five years of age. He attended school at the Derby Academy in Hingham, and received all of his musical education in Boston. At the annual reunion of the Derby Academy, which is known as "Derby Lecture Day," Mr. Nash had been a prominent figure, always presiding at the organ for the services. He served many of the resident singers as accompanist, and often appeared in that capacity in the Pilgrim Male Quartet's concerts. He was greatly devoted to his birthplace, Hingham, and very recently helped organize there a new choral society, of which he was chosen conductor.

Mr. Nash was a close personal friend of the late Ex-Governor John D. Long, and furnished the organ music at the funeral services recently held for the former Governor in Hingham. Mr. Nash was also an intimate friend of the late Howard M. Dow, a noted organist here in years past, and another of his most cherished and life-long friends was Henry W. Savage, with whom he was associated in Mr. Savage's operatic interests.

Mr. Nash is survived by a sister, Miss Nash of Colorado Springs, and two nephews, William P. and Joseph H. Nash, of Philadelphia.

The funeral services were conducted from the Old North Church in Weymouth, Mass., this afternoon, the Rev. Dr. Charles F. Dole, minister of the church in Jamaica Plain, where Mr. Nash was organist, officiating. The quartet choir from this parish sang at the services for its late director. Interment was in the family lot in Weymouth.

W. H. L.

## J. Henry Cappes

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Oct. 26.—J. Henry Cappes, a well-known musical authority and friend of Mendelssohn, Liszt, Chopin, Schumann, Spohr, Wagner and Jenny Lind, died on Monday evening at the home of his eldest son in Evanston. He was over ninety-one years old. He was born at Worms. He received the degree of Doctor of Philosophy at Heidelberg University. Professor Cappes aided Mendelssohn in transcribing the score of his oratorio "Elijah." He took a leading part in the revolutionary movement in Europe in 1848, and was compelled to flee to America, where he lived until his death.

MAURICE ROSENFELD.

## Justin M. Thatcher

Justin M. Thatcher, thirty-five years old, a music teacher and singer, was found dead in bed, on Oct. 20, in his bachelor apartment, at 500 West 177th Street, New York.

## George R. Meneely

George Rodney Meneely, manufacturer of bells and chimes which became famous throughout the country, died on Oct. 23 at his home in Albany, N. Y., at the age of eighty-four.

## Marmaduke Fox

Marmaduke Fox, seventy, of 840 River Street, Paterson, N. J., a retired music teacher and church organist, dropped dead of heart disease in Paterson, on Oct. 23.

## Henry M. Marcus

The death of Henry M. Marcus of Buffalo, long prominent as a musician, was reported in that city on Oct. 24.

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## AMERICA IS FIRST, SAYS MISS FARRAR

**Soprano Denies Deriding Her  
Own Countrymen and Explains  
Her Pro-Germanism**

CHICAGO, Oct. 24.—Thumping angry emphasis with her fist on the supper table of her private car, Geraldine Farrar last night denied that she had ever derided the American people in letters to friends in Germany or had said she would refuse "to amuse or oblige them." Her indignation was called forth by a dispatch from Amsterdam, which quoted a letter published in German papers, purporting to have been written by her to Mme. Lilli Lehmann of Berlin, her teacher. The letter, as quoted in the dispatch, said:

I am much too loyal to Germany to amuse the American people or to oblige them. Isn't that funny? Everybody who knows me understands how grateful I am to Germany and the German people, because it was only through them that I have become what I am in the music world.

None of my German friends can possibly for a moment believe the accusations which have been brought against me in such a hateful manner and which are nothing but distortions and distortions. I am a member of the Royal Prussian Opera and will go there to sing when the right time comes.

No poisonous tongue shall hinder me from doing so. I am proud of my rank as a Prussian chamber singer and think too highly of it to show disrespect for the country to which I owe so inexpressibly much. I am Germanophile through and through, although that is not very popular here at present.

### Blames British Censor

"It is one of the notorious distortions of the British censor, as it is a hopelessly stupid translation of my letter," said Miss Farrar, to the Chicago newspapermen. "Except for that one cruel sentence, the letter is quoted practically correct. I never said I would not amuse or oblige Americans."

"Am I an idiot?"

"What I did say was that I loved Germany, was pro-German in my sympathies, and that I would not curry favor with Americans or anyone else at the expense of that loyal love to the country and people who had been so kind and helpful to me in my career."

"Those letters—there were half a dozen of them, all virtually the same—were to persons in private life in Germany and were in answer to reproachful letters from them which asked whether I had made derogatory statements against Germany such as had been given publication."

"Of course, I wished to make hot denial. And here to-night I do reaffirm my loyalty to Germany and my German friends, and I pray for the success of their arms, as much as I hate war."

"What I meant by not currying favor—and Miss Farrar's blue eyes snapped with righteous sincerity—"was that if seventy-five or one hundred and fifty or more seats should be vacant at my performances because of my pro-German sympathies, I would look at the vacant spaces proudly. I am an American—entirely too much of an American to think that other Americans with pro-ally sympathies have anything to do with bullying or 'public-opinioning' my sympathies from where they rightfully belong."

### Always Pro-American

"I won't deny my love for Germany for the sake of a few dollars. But I love America too much ever to be guilty of such disloyal words. I am not pro-British, but that does not imply that I am not pro-American with all my heart, although some Americans seem to think it does, and they are not always the lowly and ignorant, either."

"How ridiculous to say I wouldn't amuse or oblige Americans when that is my bread and butter! My living, my daily bread, my art, and career, and all

I have are here in America. Can't I still love my old friends in Germany and still love America?"

### As to a "Court Romance"

"I know how these hateful reports were first started. An article reprinted from a London paper by a Boston daily told of my favor with the Kaiser and the Crown Prince with sly insinuations, which hinted at a court romance. A mere hodge-podge of romance—nothing more. Since that the papers have been demanding whether I am pro-German. I am pro-German, so far as this war goes. But I am American born, reared, and—when my time comes—demised."

"If any further proof of the garbled nature of the cabled letter were needed it could be found in the fact that I never heard of the word 'Germanophile,' and I would write the 'Royal Berlin opera,' which is correct, and not the 'Royal Prussian opera,' which is incorrect."

### SOPRANO'S ENGLISH OFFER

**Florence Macbeth Sought as Soloist by  
Liverpool Philharmonic**



**Florence Macbeth, Noted American  
Coloratura Soprano**

Florence Macbeth, the coloratura soprano, formerly of the Chicago Opera Company, received an offer of an engagement this season with the Liverpool Philharmonic, which has unusual interest in view of the desire in England at the present time for all British artists at concerts and recitals. It emphasizes the success Miss Macbeth has had at her two previous appearances with this orchestra.

It was necessary for the young singer to write the managers of the orchestra that she could not accept the engagement at this time, and she immediately received a reply telling her that if she would cable at any time later in the season, a concert would be arranged especially for her. Just before coming to America, a year ago, Miss Macbeth sang in ten concerts in England, and made far more than ordinary success.

Miss Macbeth will give a joint recital with Pasquale Amato, the distinguished baritone of the Metropolitan Opera Company, at St. Louis, Mo., on Nov. 2. She has a number of engagements in the early part of the season in the East, and will also be heard in recital in Savannah, Ga., Nov. 18. She will give a recital in the Auditorium, Minneapolis, Minn., and will appear in Galesburg in Anna Groft Bryant's artist series. Miss Macbeth plans to make her home in New York the coming season.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Maude Tucker Doolittle, pianist, who last season transferred her activities from Oberlin Conservatory to New York, has removed her studios to 606 West 116th Street. Mrs. Doolittle will appear before the Women's Club of Brooklyn on Nov. 22, giving a lecture-recital on Russian music. Her lecture will deal especially with the Nationalist school and will explain the character of Russian national folk song and music in general. Mrs. Doolittle will illustrate her lecture with selections from the works of Glinka and other nationalists, as well as from the compositions of Rubinstein and Tchaikowsky.

Mrs. Doolittle has been president and leading spirit of the Oberlin Club in New York. This organization, founded by former Oberlin collegians, meets frequently in her large studios and hears programs of excellent music interpreted by splendid artists. The first meeting of the Oberlin Club will occur on Nov. 9.

Mrs. Doolittle has appeared as a pianist with much success in many important concerts in the Middle West. She was one of the few members of the faculty of Oberlin Conservatory to play at the large concerts there.

A noteworthy musicale took place in the vocal studios of Mrs. Henry Smock Boice on Oct. 20. The principal soloist was Florence Anderson-Otis, the popular soprano, who sang no less than nineteen numbers. Particularly interesting was Miss Otis's closing group, which included compositions by Robert Huntington Terry, Umberto Pisani, Margaret Hoberg, Hallett Gilbert, Homer Bartlett, Fay Foster, F. Morris Class, Claude Warford and John Prindle Scott. The composers presided at the piano while their respective compositions were sung.

Altogether the event was a brilliant one, a fact which is due to Miss Otis's splendid singing, and also to the fine work of the other soloist, Ellen Keller, violinist. Praise in goodly proportion was accorded Miss Keller for the quality of her playing. Encores were demanded, but Miss Otis was obliged to refuse on account of the inordinate length of her printed program. Vine Howe accompanied the artists very efficiently. The good-sized audience was discriminating, but generous with its applause.

Marie Louise Wagner, soprano, pupil of Sergei Klibansky, has been engaged as substitute for Florence Hinkle at the Collegiate Church. Among other Klibansky pupils, Burton Lenihan, tenor, has signed a contract with the Edison Company, and Jack Sears, bass-baritone, has been engaged as substitute at the Presbyterian Church, Madison Avenue. Mrs. Arabelle Merrifield, who has also been studying with Mr. Klibansky, gave a recital in Minneapolis recently with much success, the critics speaking in highest terms of her voice and artistic delivery.

Louis Arthur Russell of Carnegie Hall, during his two summer courses of Russell-method classes in the College of Music, Newark, and the Dominican Academy of Caldwell Highlands, N. J., has supplemented the regular courses with a series of lectures at each place.

One of the most interesting of the lectures was on the subject of "The Embellishments of Music," on which subject Mr. Russell is considered a high authority, his book on the subject, published by Theodore Presser, being perhaps the most exhaustive study of the subject in the English language, accepted as the American authority on grace notes by such distinguished musicians as Dr. Hugh Clark of the University of Pennsylvania; Jaroslav de Zielinski, the well-known composer and author; Berthold Tours, English composer; Prof. George C. Gow, of Vassar College, and

thousands of teachers who use the book for reference and in teaching.

Mr. Russell's illustrated lectures on this much neglected subject are interesting and illuminating, tracing the history of "Graces," with their names in English, German, Italian and French; their uses from the time of Couperin, Scarlatti and Bach, through Haydn, Mozart and Beethoven to Chopin, Schumann and Liszt to the present day. The vagaries of contemporary use of ornamentation in music; the necessity for certain of the graces in the classic period because of the weak sustaining powers of the instrument; the contradictory uses of graces by Chopin; the singer's use of grace notes, especially in recitative, and the present-day uses of these embellishments, all made interesting parts of Mr. Russell's address, which was enlivened by practical illustrations, significant anecdotes, etc.

In commemoration of the 104th anniversary of Liszt's birth a recital of his works was given on the evening of Oct. 22 at the studio of Anne Stevenson, the vocal teacher, and Frederick Dixon, pianist, in Carnegie Hall. The music performed comprised the "Liebestraum," the "Fantasie on Hungarian Airs," arranged for two pianos, the "Gnomes-reigen" and the "Lorelei." The last named was sung by Nell Donohue, a young soprano pupil of Miss Stevenson, who disclosed in it a voice of delightful freshness and excellent schooling as well as considerable poetic understanding and intelligence. Lucille Baker, who played the "Hungarian Fantasie," with Mr. Dixon showed good technical equipment and tonal beauty. Mr. Dixon played the "Liebestraum" and "Gnomes-reigen" as well as several encores with much virtuosity and resourcefulness.

A well-attended recital was that given on Oct. 23 at the Country Life Exposition by pupils from the Elizabeth Kelso Patterson School of Singing. The pleasant program was sung very enjoyably by Miss Frankie Holland, Agnes Waters, Estelle Leask and Geraldine Holland. Each was recalled several times. Kurt Dieterle, a pupil of Christian Kriens, played several difficult violin solos with good taste. He was accompanied by Eleanor F. Kriens. The accompanist for Miss Patterson's pupils was Helen D. Erskine.

A song recital by pupils of Mme. Haggerty-Snell was given on Oct. 23 at the teacher's studio. Two of the pupils had formerly been tone deaf, and their good singing was said to be astounding. The participants were Mme. Haggerty-Snell, Elsie Sperling, E. J. Dibble, W. O. Middlebrook, Cecile Pankin, Luca Gallo, Leah Behuck, Jesse Fullington and Laura Levussove.

### Edna Dunham, Soprano, Opens Minerva Club Concerts

The opening concert of the season by the Minerva Club at the Waldorf-Astoria took place on Oct. 25, when Edna Dunham, who was the only soloist of the occasion, presented a recital program of songs in English, French and German. Miss Dunham's program was as follows:

1—"La Tasse," from "Les Regrets," Godard; 2—a. "Come, Child, Beside Me," Bleichmann; b. "Slumber Song," Gretcheninow; c. "Night and the Curtain's Drawn," Ferrata; d. "Love Is Meant to Make Us Glad," German; 3—a. "Herbst," Heiler; b. "Marienwurmchen," Schumann; c. "O Liebliche Wägen," Brahms.

As it was the first concert of the season, and therefore an important event, the audience included thirty or forty prominent members of other clubs. Besides her concert activities, which are managed by the Music League of America, Miss Dunham is the soprano soloist at the St. Nicholas Collegiate Church on Fifth Avenue.

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Helen Gordon Hampson, pianist, and Mabel Gray Sweezy, soprano, gave a recital, Oct. 18, in Grace Church Parish House, Middletown, N. Y.

Sebastian Burnett, concert baritone, has opened a studio in Seattle, Wash. Mr. Burnett is a pupil of Jean de Reszke, Lombardi and Lamperti.

Clifford Cairns, basso-cantante of New York, has been engaged by the Schenectady Conservatory of Music as vocal instructor.

James M. Price gave a recital at the Florestan Club, Baltimore, Oct. 19. The program gave ample opportunity for Mr. Price to display his fine tenor.

Arthur Uhe, the Norwegian violinist, gave a concert under the auspices of the Emmanuel Lutheran Church at Rockford, Ill., Oct. 19. His accompanist was Lila Lund.

Samuel A. Baldwin recently gave his 446th organ recital in the Great Hall of City College of New York. His program included works by Rheinberger, Handel, Bach, Liszt, Grieg, Bonnet, Schubert and Ralph Kinder.

The MacDowell Club, of Providence, R. I., met recently at the home of Mrs. Enoch Carpenter in Rehoboth when an interesting program was presented by several members of the club.

In a musical program presented by the New York Theater Club, on Oct. 19, the artists appearing were Rose Haas, soprano; Harry Gilbert, accompanist; S. Ascenzi, tenor, and Mme. Capello, pianist.

Atlanta's recently organized Cantata Club will give early in the winter a number of public concerts. Rehearsals are being held every week under the direction of A. Gerard-Thiers.

The Matinée Musical Club of York, Pa., has resumed its work for the season with a membership of twenty-one students and teachers. The subject for the season is "Nationality in Music."

Professor Henry Duke Sleeper, head of the music department at Smith College, Northampton, Mass., was pleasantly surprised on his fiftieth birthday recently. The members of his department presented him with a gold-headed cane.

The soloists at the recent thirty-ninth anniversary concert of Schulte's Band and Orchestra, which occurred in Danish Brotherhood Hall, Racine, Wis., were Albert Hapke, clarinetist; Karl Schulte, violinist, and John Adamson, tuba player.

On Oct. 19, at the Immanuel Baptist Church, Jermy, Pa., Alfred Pennington repeated the organ program of American compositions which he played at the recent N. A. O. convention. His assistant was Mrs. R. H. Albertson, pianist.

Prof. Russell H. Miles, organist and choirmaster at the Duke Street Memorial Church, West Philadelphia, gave an organ recital on Oct. 15. He was assisted by two vocalists, Mrs. J. J. Mace and Ernest W. Maughlin.

A harvest home cantata, "The Rolling Seasons," was sung by a choir of thirty members at St. John's Fourth German Reformed Church, Baltimore, Oct. 24. J. C. Schlicker is the choir director and organist.

Edward A. Rice, violinist, and Bertha Steiner, soprano, of New York, gave a joint recital in Schenectady, Oct. 22. Miss Steiner is a former resident of Schenectady. Earl Rice was accompanist.

Helen Gauntlett Williams and Syrena Scott Parmelee gave "Jeanne d'Arc," by Percy MacKaye, with music arranged by Miss Williams from the opera, "Joan of Arc," at Tarrytown-on-the-Hudson, on Oct. 14.

Among fifteen sopranos who tried out for the positions of soloist in the Cuyler Presbyterian Church, Brooklyn, L. Marguerite Renaud was chosen. Miss Renaud is a pupil of Florence E. H. Marvin, the Brooklyn vocal teacher.

Henry and Constance Gideon of Boston will give a concert of folk-songs at the home of the American Ambassador to Turkey, Henry Morgenthau, in New York, Nov. 8, for the benefit of the Armenian sufferers.

The Harvard Glee Club is to co-operate with the Cecilia Society of Boston in its first concert of the season, Dec. 16. Fifty members of the Harvard organization will perform two men's choruses in the "Beatitudes" of César Franck.

A. Y. Cornell of New York, director of the Round Lake Musical Association and vocal instructor at the Academy of Holy Names of Albany, has announced the opening of a studio for vocal instruction at 725 Eastern Avenue, Schenectady.

A Masonic Glee Club has been organized among the Masonic lodges of Schenectady, N. Y., with a membership of forty men. Walter E. Talbot has been elected president; Francis K. Bagnall, vice-president and musical director.

The Troy, N. Y., Symphony Orchestra has engaged as assisting artists Mrs. Jean Lyman Cooper, contralto, and Edmund D. Northup, baritone, both of Troy. The precedent will be followed of presenting only local artists as soloists.

Co-operation of the design department of the School of the Museum of Fine Arts of Boston and the dramatic department of the New England Conservatory of Music, has been arranged as part of the working out of plans for a students' "toy theater" at the Conservatory.

A number of San Antonio musicians have been invited to participate in the musical programs which are to be a feature of the Texas Woman's Fair in Houston. Among them are Elsie Sternsdorff, Ruth Bingham, Marguerite Guinn and Mrs. Ferd Jones.

Albert Stoessel, violinist, will be the soloist of the St. Louis Symphony on Nov. 19 and 20, in the place of Arrigo Serato, who is detained in Italy because of the war. Mr. Stoessel is a former St. Louis resident and has returned to this country after five years abroad.

Arthur S. Joseffy, a pupil of Arthur Hyde of the Hyde School of Music and Dramatic Art, and formerly a member of the quartet of the Pilgrim Congregational Church, has accepted a position as baritone soloist at the Central Baptist Church, Providence, R. I.

A song and violin recital was given, Oct. 18, in Albany, N. Y., by the Albany Monday Club. Roger Stonehouse, baritone, and Mrs. Peter Schmidt, violinist, contributed the program, and May Melius and Esther D. Keneston were the accompanists. The recital was in charge of Mrs. Wendell Milks.

A cantata, "The Prodigal," was presented at the Silliman Memorial Presbyterian Church at Cohoes, N. Y., by the choir, Oct. 19, under the direction of the organist, Arthur B. Targett. The libretto was written by Mrs. Frances V. Hubbard of Albany and the music by Carl F. Price of New York.

In order that he might play the music of Bach on the instrument on which Bach himself played, Frank M. Watson, twenty-two years old, of Jackson, Mich., constructed a clavichord with his own hands. Watson studied formerly at the New England Conservatory of Music in Boston.

In addition to the concerts previously listed, the Morning Choral Club of St. Louis will have an entertainment on Feb. 29, when the cantata, "Round the World with Spring," will be given. At the evening concert of April 18, Paul

Althouse will be heard as soloist. It will be his first appearance in St. Louis.

Among the novelties which Arthur Herschmann will offer at his song recital in Aeolian Hall, New York, on Saturday evening, Nov. 6, are "O Soleil," by Maurice Pesse; "Am Ufer," by Von Biedau; "Twilight," by Walter Ruel Cowles, and "Her Eyes Twin Pools," by Burleigh.

Albert Stoessel, violinist, of Boston, has been engaged as soloist with the St. Louis Symphony Orchestra, Max Zach, conductor, for the concerts in that city of Nov. 19 and 20. Mr. Stoessel was chosen to replace Arrigo Serato. He will also appear in St. Louis in his own violin recital on Dec. 14.

Wassily Besekirsky, the Russian violinist, is engaged as assisting artist on the program with Carl Friedberg and Matja von Niessen Stone, in one of Mr. Smith's star concerts given at the National Theater, Washington, D. C. On Dec. 15 he will be soloist at the Woman's Club concert in East Orange, N. J.

At the annual benefit musicale of Bethlehem Evangelical Church, in York, Pa., a pleasing program was presented by Frances Greenawalt, Grace Mundorf, John Neff, pianists; Mary Ness, Mrs. Greenawalt, Hilda Lichtenberger and Mr. Fischer, vocalists; Marguerite Livingston, reader, and Mr. Bates, violinist.

J. Austin Springer will begin a series of organ recitals on the new organ at the State Street Presbyterian Church, Albany, N. Y., in November. Frederick Rocke, organist at All Saints Cathedral, will also give his usual series of public recitals, which have been a feature of Albany's musical life and of educational importance.

Helen Jeffrey, violinist of Albany, has been engaged for two series of lecture recitals with Arthur Whiting. The first three, on Bach, will be given at Yale, Harvard and Princeton universities. The second will be made up of varied programs, with Miss Jeffrey and an accompanist to illustrate Mr. Whiting's address.

Cleofonte Campanini, director of the Chicago Opera Company, who arrived in New York last week, brought with him as a member of his company a successful young soprano, Minna Jovelli, who has been prima donna of the Grand Opera at Cologne, Vienna, Coburg and Prague. Miss Jovelli has been a pupil of Alice Garrigue Mott of New York.

An interesting trio of girls has been organized in Washington, D. C., for chamber music work this season. They are Elsa Raner, violinist; Ruth Jones, cellist, and Adele Robinson, pianist. They will make their first appearance in recital in the Reading Room for the Blind in the Library of Congress on Nov. 2.

Ruth E. Dutton, a pupil of Arthur Young, teacher of piano, and her sister, Esther C. Dutton, pupil of Bertha P. Eldridge, elocutionist, gave a pleasing recital before a large audience, Oct. 12, in the Westminster Presbyterian Church, Rochester, N. Y. Selections from Schumann, Liszt, Leschetizky and Chopin were interspersed with readings from Shakespeare.

The Little Musicians' Study Club of Rockford, Ill., Leola Arnold, instructor, will take up for study during the winter the lives and works of Bach, Mozart, Mendelssohn, Handel, Schubert and Schumann, as well as the study of the fairy opera, "Hänsel und Gretel," by Humperdinck. Lema Davis gave the first of her series of lectures in Rockford on the "History of Music," Oct. 15.

Harris S. Shaw of Boston has been engaged as the official organist and choir-master of the Harvard Congregational Church, Brookline, Mass., in addition to his similar position with the Second Universalist Church, Columbus avenue, Boston, which church, since its home was destroyed by fire, has joined forces with that of the Brookline parish. The choirs of both churches are retained.

The music department of Hunter College, New York, is offering a series of sonata recitals for cello and piano, under the direction of Leo Schultz, who will have as his co-workers, Albert von Doenhoff, Clarence Adler and Leopold Winkler. The recitals will be held in the auditorium of Hunter College, Lexington avenue and Sixty-eighth Street, on Tuesday evenings, Nov. 30, Jan. 4, and Feb. 22.

The Schenectady, N. Y., Festival Chorus, which recently gave a successful interpretation of "Faust," under the direction of J. Bert Curley, at Troy and Schenectady, has effected a permanent organization, and is continuing rehearsals. Officers have been elected as follows: President, B. R. Carey; vice-president, E. T. Grout; secretary, C. W. Howgate; treasurer, James H. Crapp; musical director, J. Bert Curley.

Mr. and Mrs. Hallett Gilbert, en route from their summer home on the Penobscot Bay in Maine to New York, stopped in Boston for a few days recently, and were host and hostess at a tea given at the Copley-Plaza Hotel. The affair was in honor of some of Boston's well known singers, among whom were Florence Jepperson, contralto; Mme. Lida Bottero, soprano; Bertha Barnes, mezzo-contralto; Mrs. Jeannette Belle Ellis, soprano, and George Rasely, tenor.

Gordon Balch Nevin recently gave an organ recital in the Second Presbyterian Church of Cleveland, Ohio. To his scheduled program was added an improvisation on a theme written and handed to him just before the recital by James H. Rogers, the American composer. It elicited great applause, the first time that such a demonstration had occurred in the history of this church. As an encore Mr. Nevin added his own "Will o' the Wisp."

W. H. Donley of Seattle, Wash., gave the opening recital on the new organ in the First Methodist Episcopal Church in Helena, Mont., Oct. 7. The program included Mr. Donley's Etude for Pedals founded on Bate's Offertory in B Minor. Mr. Donley has been the architect for more organs perhaps than any other man in America. The organ at Charleston, W. Va., has a set of tower chimes operated from the organ keyboard, and there is said to be only one other instrument of the kind in America.

The Department of Music of Smith College, Northampton, Mass., has received over 1500 more orders for course tickets for the annual series of concerts than can be filled, notwithstanding the fact that the seating capacity of the hall is more than 2000. The course was opened by the Boston Symphony Orchestra on Oct. 27. Other attractions are the Flonzaley Quartet, Mme. Homer, Harold Bauer, the New York Philharmonic Orchestra, Pasquale Amato, Pablo Casals and an oratorio to be given by the combined forces of Amherst and Smith colleges.

A change is announced in the concert series to be given in Zanesville, Ohio, this winter, under the auspices of the Thursday Morning Music Club. By the change Charles Wakefield Cadman, composer, and Princess Tsianina Redfeather, Indian mezzo-soprano, will appear in place of Felice Lyne. The dates are as follows: Nov. 16, Cincinnati Symphony Orchestra; Dec. 3, Mr. Cadman and Princess Redfeather; Jan. 28, Francis Macmillen, violinist; February (exact date not yet determined), Christine Miller, contralto, with Marie Hertenstein, concert pianist.

A concert given by Fairman's Concert Orchestra at the Strand Theater, Providence, R. I., Oct. 17, introduced as soloists Inez Harrison, mezzo-soprano, a pupil of the late King Clark, and Lionel P. Storr, basso-cante, a pupil of Theodore Schreder of Boston. Miss Harrison gave pleasure in *Santuzza's* aria from "Cavalleria Rusticana" and a group of songs by Harris, Leoni and Homer. Mr. Storr's singing of Handel's Largo was exceptionally fine. Rubinstein's "Kamenoe Ostrow," for orchestra, organ and piano, was played excellently and pleased the audience to such an extent that part of it was repeated. Dominico Jaccone played with remarkable technique a Fantasia from "Traviata."

The seventeenth season of the Schumann Club of Bangor, Me., was formally opened Oct. 19, by a reception at the home of the president, Anna Strickland. During the evening Josephine Wiggin gave an interesting account of the Portland Festival, which she attended as a chorus member. A short musical program, introducing some of the club's new members, was given, consisting of "Lucia" selections, Donizetti; Trio, Gertrude McClure, violin; Frances Eldridge, cello; Martha McClure, piano; "Love Songs," 1 and 2, MacDowell; "A Little Gray Dove," Louis Victor Saar, Marion Brown; Chopin Waltz, No. 124 (posthumous), "Flying Plurilights" (No. 3), Moszkowski, Mrs. Douglas Crocker; Trio, "Rosaline," Rubner; Andante, Beethoven.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

- Alcock, Merle.**—San Antonio, Tex., Nov. 15; New York City, Dec. 17, 19.
- Aida, Mme. Frances.**—Carnegie Hall, New York, Nov. 9.
- Amato, Pasquale.**—Chicago, Oct. 31; Waterbury, Conn., Nov. 4.
- Baker, Martha Atwood.**—Danvers, Mass., Nov. 2; Attleboro, Mass., Nov. 10; Worcester, Mass., Nov. 18.
- Beddoe, Mabel.**—Brooklyn, Oct. 31.
- Biggs, Richard Keys.**—Brooklyn (Boys' High School), Nov. 28, Dec. 5, 12.
- Bispham, David.**—Boston, Mass., Oct. 29 and 30.
- Boshko, Victoria and Nathalie.**—New York, Nov. 23; New Rochelle, N. Y., Nov. 26.
- Bourstin, Arkady.**—Æolian Hall, New York, Nov. 3.
- Case, Anna.**—Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.
- Chilson-Ohrman, Mme.**—Memphis, Tenn., Nov. 2; Chicago, Ill., Nov. 6, 7; Holland, Mich., Nov. 22; Nashville, Tenn., Dec. 3.
- Clark, Charles W.**—Indianola, Nov. 10; Tulsa, Okla., Nov. 19; Marshalltown, Iowa, Nov. 25.
- Connell, Horatio.**—St. Louis, Nov. 16; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.
- Copeland, George.**—Boston, Nov. 9; New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Nov. 24 and Dec. 8.
- Coxe, Calvin.**—Buffalo, Oct. 28; New York, Nov. 11; New York, Nov. 19; Chicago, Dec. 7.
- Craft, Marcella.**—St. Louis, Nov. 4; Cleveland, Nov. 9; Evanston, Ill., Nov. 16; Jersey City, N. J., Nov. 18; Boston, Nov. 29; Pittsburgh, Dec. 1.
- Destinn, Emmy.**—Kansas City, Mo., Nov. 12.
- Dufau, Jenny.**—Cleveland, Ohio, Nov. 12; Grenada, Miss., Nov. 15; Birmingham, Ala., Nov. 18; Hendersonville, N. C., Dec. 1; Sweetbriar, Va., Dec. 4; New York City (Æolian Hall), Dec. 10.
- Dufault, Paul.**—Montreal, Nov. 4; Hyacinth, Can., Nov. 6.
- Ellerman, Amy.**—Buffalo, Oct. 28; Hoboken, N. J., Nov. 7; Brooklyn, Nov. 28; Chicago, Dec. 7.
- Filint, Willard.**—Chicago, Dec. 17, 27.
- Friedberg, Carl.**—Middletown, Conn., Nov. 6; New York, Nov. 9; Brooklyn, Nov. 11; Pennsylvania, Nov. 13-18; Chicago, Nov. 21, 28; Appleton, Wis., Nov. 30.
- Frisch, Mme. Povla.**—New York, Nov. 10; Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 7; Boston, Dec. 15.
- Gabrilowitsch, Clara.**—New York (Æolian Hall), Nov. 6.
- Gabrilowitsch, Ossip.**—New York (Æolian Hall), Nov. 2, 13, Dec. 11, 28.
- Gebhard, Heinrich.**—Boston, Nov. 1, 9; Concord, Mass., Nov. 17; Newport, R. I., Dec. 9; St. Louis, Dec. 17, 18.
- Gideon, Henry.**—New York, Nov. 7, 8; Philadelphia, Nov. 10.
- Glenn, Wilfred.**—Bloomfield, N. J., Nov. 29.
- Gunn, Kathryn Platt.**—New York, Dec. 11; Brooklyn, Nov. 18, 29, and Dec. 12.
- Harrison, Charles.**—Salamanca, N. Y., Nov. 9; Bradford, Pa., Nov. 10; Hays, Kan., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5.
- Hartley, Laeta.**—Boston, Nov. 23; Dec. 6, 13 (Boston Symphony).
- Hemenway, Harriet Sterling.**—Boston, Dec. 9.
- Herschmann, Arthur.**—New York (Æolian Hall), Nov. 6.
- Holt, Gertrude.**—Durham, N. H., Nov. 12; Winchester, Mass., Nov. 16; New Haven, Conn., Dec. 1.
- Howard, Kathleen.**—St. Louis (Pageant), Nov. 16.
- Ivins, Ann.**—Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.
- Ingram, Frances.**—Memphis, Tenn., Nov. 2; Crawfordsville, Ind., Nov. 8; Delaware, Ohio, Nov. 11; Alma, Mich., Nov. 16; Holland, Mich., Nov. 22; Milwaukee, Wis., Dec. 13; Evanston, Ind., Dec. 15.
- Jefferts, Geneva Holmes.**—Providence, R. I., Nov. 7; New York (Waldorf), Nov. 24.
- Jolliffe, R. Norman.**—Jamaica, L. I., Nov. 11.
- Jordan, Mary.**—New York (Æolian Hall), Nov. 18.
- Kaiser, Marie.**—Kansas City, Mo., November tour; Pittsburgh, Dec. 10.
- Krueger, Adele.**—Brooklyn, Oct. 31.
- Kurt, Melanie.**—Brooklyn, Nov. 11; New York (Philharmonic), Nov. 14.
- Lund, Charlotte.**—New York (Hotel Marie Antoinette), Nov. 16, Dec. 14.
- Mannes, David and Clara.**—New York (Æolian Hall), Nov. 1.
- Martin, Frederic.**—Newark, N. J., Nov. 1; Brooklyn, N. Y., Nov. 2; Philadelphia, Nov. 3; Wellesley, Mass., Nov. 4; Norwich, Conn., Nov. 5; New York City, Nov. 6; Selingsgrove, Pa., Nov. 8; Lexington, Va., Nov. 15; Harrisburg, Va., Nov. 16; Parkersburg, W. Va., Nov. 18.
- McCormack, John.**—Boston, Oct. 31; Richmond, Va., Nov. 4; New York (Carnegie Hall), Nov. 7; Philadelphia, Nov. 9; Worcester, Nov. 12; Brooklyn, Nov. 14; Troy, N. Y., Nov. 16.
- McMillan, Florence.**—Buffalo, Nov. 3; New York, Nov. 14.
- Melba, Mme.**—New York (Carnegie Hall), Oct. 31.
- Melville-Liszniewska, Mme., Marguerite.**—Chicago, Nov. 18; Boston, Nov. 28.
- Mertens, Alice Louise.**—Brooklyn, N. Y., Nov. 16; Newark, N. J., Nov. 18; Syracuse, N. Y., Dec. 21.
- Miller, Christine.**—Faribault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Nov. 8; Norwich, Conn., Nov. 15; Oil City, Pa., Nov. 16; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; Lancaster, Pa., Nov. 29; New York City, Nov. 30.
- Miller, Reed.**—New York (Columbia University), Oct. 30; Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York (Recital), Dec. 8; Boston (Handel and Haydn Society), Dec. 26, 27.
- Morrisey, Marie.**—New York, Nov. 3, 7; New York (Amsterdam Opera House), Nov. 12; Maplewood, N. J., Nov. 18; Newark, N. J., Nov. 19 and 21; Wilkes-Barre, Pa., Nov. 22; Springfield, Mass., Dec. 5; Providence, R. I., Dec. 17; Pittsburgh, Pa., Dec. 20.
- Northrop, Grace.**—(Oratorio Society), Nov. 2, 4, 6, Dec. 8; Roseville, N. J., Dec. 9.
- Pilzer, Maximilian.**—Holyoke, Mass., Nov. 5; New York, Carnegie Hall (Philharmonic), Jan. 7; New York, Carnegie Hall, recital, Jan. 24.
- Reseley, George.**—Wildwood, N. J., Nov. 18.
- Richardson, Martin.**—New York (Waldorf-Astoria), Nov. 4; Cincinnati, Nov. 15; New York, Nov. 20.
- Ropps, Ashley.**—Locust Valley, N. Y., Oct. 31.
- Schelling, Ernest.**—New York (Carnegie Hall), Nov. 17.
- Serato, Arrigo.**—Minneapolis, Nov. 4; St. Paul, Nov. 5.
- Seydel, Irma.**—Fall River, Mass., Nov. 3; Wellesley, Nov. 6; Boston, Nov. 11; New York, Nov. 18.
- Schutz, Christine.**—Fremont, Ohio, Dec. 7; New Wilmington, Pa., Dec. 8.
- Sharlow, Myrna.**—Jamestown, N. D., Nov. 1; Minneapolis, Nov. 16; Chicago Opera, Nov. 24.
- Schnabel-Tollefsen, Mme.**—Yonkers, N. Y., Dec. 7.
- Schnitzer, Germaine.**—New York (Æolian Hall), Nov. 13, Dec. 11.
- Simmons, William.**—Orange, N. J., Nov. 3; Staten Island, N. Y., Nov. 18.
- Smith, Ethelynde.**—Springfield, Mass. (Springfield Symphony Orchestra), Nov. 21.
- Sorrentino, Umberto.**—Statesville, Oct. 30; Salisbury, Nov. 1; Gastonia, Nov. 2; Columbia, Nov. 3; Spartanburg, Nov. 5; Greenville, Nov. 6; Atlanta, Ga., Nov. 8; Brennan, Ga., Nov. 10; Athens, Ga., Nov. 12; Augusta, Nov. 15; Macon, Nov. 17; Birmingham, Nov. 19; Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.
- Spencer, Elizabeth.**—Canton, Ohio, Nov. 10.
- Spross, Charles Gilbert.**—Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.
- Stillwell, Marie.**—New York, Oct. 31; Trenton, N. J., Dec. 14.
- Stoessel, Albert.**—Boston, Nov. 15; St. Louis, Nov. 19 and Dec. 14.
- Sundell, Marie.**—Albany, Nov. 6; Troy, Nov. 8; Pittsfield, Nov. 10; Glens Falls, Nov. 12; Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.
- Swain, Edwin.**—New York (Waldorf), Oct. 30; Brooklyn, Nov. 8; Pittsburgh, Nov. 15; Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.
- Thompson, Edith.**—Beverly, Mass., Nov. 19; Boston, Nov. 23.
- Tollefsen, Carl H.**—Brooklyn, N. Y., Nov. 21.
- Tollefsen, Mr. and Mrs. Carl H.**—New York, Nov. 13; Hoboken, N. J., Nov. 14; Brooklyn, Nov. 16.
- Van Dresser, Marcia.**—New York (Æolian Hall), Nov. 4.
- Van der Veer, Nevada.**—New York (Columbia University), Oct. 30; Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York, Dec. 8.
- Varyl, Marian.**—New York, Nov. 1.
- Wakefield, Henriette.**—Rochester, Nov. 16; London, Nov. 18; St. Thomas, Nov. 19; New York (Oratorio Society), Dec. 28-30.
- Wells, John Barnes.**—East Orange, N. J., Nov. 8; Utica, N. Y., Nov. 10; Corning, N. Y., Nov. 11; Mansfield, Pa., Nov. 12; Wilkes-Barre, Pa., Nov. 18; Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Garden City, L. I., Dec. 17.
- Warfel, Mary.**—Jersey City, Nov. 4.
- Werrenrath, Reinald (with Geraldine Farrar).**—Boston, Mass., Oct. 30; Worcester, Mass., Nov. 2; Albany, N. Y., Nov. 4; Philadelphia, Pa., Nov. 6; Washington, D. C., Nov. 9; Baltimore, Md., Nov. 11; Boston, Mass., Nov. 14; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.
- Wheeler, William.**—Detroit, Mich., Oct. 31.
- Williams, Grace Bonner.**—Brooklyn, Mass., Nov. 8; Portland, Me., Dec. 16.
- Chicago Symphony Orchestra.**—Milwaukee, Nov. 11; Chicago, Nov. 2; Chicago, Nov. 4; Detroit, Nov. 8; Cleveland, Nov. 9; Milwaukee, Nov. 15; Madison, Nov. 16; Oak Park, Nov. 22; Chicago, Nov. 25; Milwaukee, Nov. 29.

## NEW YORK CONCERT CALENDAR

## October

- 31—Symphony Society of New York, Æolian Hall, afternoon.
- 31—Mme. Melba, song recital, Carnegie Hall, afternoon.
- 31—Order of Rostradamus, Concert for Relief Fund for widows and orphans of German and Austrian soldiers, Hotel Astor, afternoon.
- 31—Mme. Melba, Carnegie Hall, afternoon.

## November

- 1—Marion Veryl, song recital, Æolian Hall, afternoon.
- 1—Clara and David Mannes, sonata recital, Æolian Hall, evening.
- 2—Mme. Schumann-Heink, song recital, Carnegie Hall, afternoon.
- 2—Ossip Gabrilowitsch, piano recital, Æolian Hall, afternoon.
- 3—Arkady Bourstin, violin recital, Æolian Hall, afternoon.
- 4—Boston Symphony Orchestra, Carnegie Hall, evening.
- 4—Marcia van Dresser, song recital, Æolian Hall, afternoon.
- 5—Symphony Society of New York, Frieda Hempel, soloist, Æolian Hall, afternoon.
- 5—Marguerite Beriza and Genia d'Agaroff, assisted by Russian Symphony Orchestra, Æolian Hall, evening.
- 6—Boston Symphony Orchestra, Carnegie Hall, afternoon.
- 6—Arthur Hirschmann, song recital, Æolian Hall, evening.
- 6—Clara Clemens - Gabrilowitsch, song recital, Æolian Hall, afternoon.
- 7—Symphony Society of New York, Frieda Hempel, soloist, Æolian Hall, afternoon.
- 8—Emilio de Gogorza, song recital, Æolian Hall, afternoon.
- 8—Henriette Bach, violin recital, Æolian Hall, evening.
- 9—Desider Vecsel, piano recital, Æolian Hall, afternoon.
- 9—Kneisel Quartet, Æolian Hall, New York.
- 10—Povla Frisch, song recital, Æolian Hall, afternoon.

Orchestral Society of New York.—New York (Harris Theater), Nov. 7, Dec. 12, Jan. 16.

People's Symphony Orchestra.—New York (Carnegie Hall), Oct. 24, Dec. 19.

The Tuesday Salon.—New York (Sherry's), Dec. 7 (soloists, Aline Van Barentzen, Anna Fitzin, Louis Graveure).

Tollefsen Trio.—Brooklyn, N. Y., Nov. 21.

Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20.

Manhattan Ladies' Quartet.—East Orange, N. J., Nov. 5; Gettysburg, Pa., Jan. 28.

## FENNER HILL PUPILS' RECITAL

## Students of New York Teacher Heard at Country Life Exposition

A pupils' recital of more than ordinary merit took place in the Music Hall of the Country Life Permanent Exposition, Grand Central Terminal, New York City, on the afternoon of Oct. 16, when some pupils of Jessie Fenner Hill of the Metropolitan Opera House building, presented an interesting program. The participants were J. Adele Puster, Catherine F. Brown, Julianne Herman, Michael Zazulac and Martha Drier, and their work was of a most satisfactory nature. The voices of most of the pupils were of fine quality and they showed marked interpretative ability.

The pupils were assisted by Malvina Herr, pianist, who played Liszt's Etude "Un Sospiro" in a most finished style and with an excellent technique. M. Adele Rankin, a co-teacher of Mrs. Hill, added to the pleasure of the afternoon with a beautiful rendition of the "Bell Song" from "Lakmé," which tended to display the fine quality of her coloratura voice. Alberto Bimboni greatly assisted the singers with most artistic accompaniments.

## MR. BARRÈRE'S SEASON

## Noted Flautist's Organizations Give New York Concerts

Last season the Barrère Ensemble of Wind Instruments was not heard in New York, having confined its activities to a transcontinental tour, but this season Mr. Barrère will re-enter the New York arena, not alone with the Barrère Ensemble, which will be heard in two concerts, but also with the Trio de Lutèce, and the Little Symphony.

Mr. Barrère's concerts will be held, as heretofore, at the Belasco Theater. He will be assisted by a number of well-known singers. The dates are as follows:

Little Symphony, Sunday evening, Dec. 12; Trio de Lutèce, Sunday evening, Jan. 9; Barrère Ensemble, Monday afternoon, Feb. 7; Trio de Lutèce, Monday afternoon, Feb. 28; Barrère Ensemble, Sunday evening, March 12.

## AMERICAN PIANIST IN NEW YORK DÉBUT

## Marguerite Melville-Liszniewska Heard in a Generally Praise-worthy Performance

Considering the haste and alacrity displayed last year by those native and foreign artists whom the war drove hitherwards to make exhibition of their talents, it may well have aroused surprise that Marguerite Melville-Liszniewska deferred her first New York appearance until last Monday afternoon, though the lady has been back in her own country for something like a year. Born in Brooklyn, she went abroad at a comparatively early age, studied for a time with Jedlicka in Berlin and eventually reached Vienna and Leschetizky. She worked long and assiduously under that redoubtable master, and in the course of time married a Polish journalist of repute. Remaining with Leschetizky in the onerous rôle of *worbereiter*, she continued, nevertheless, to do a certain amount of concert work in Vienna, Berlin, several other continental music centers and London. At no time during the interim did she revisit America. Last summer she made a flying trip to Europe on account of the illness and death of her mother. Her time here has been devoted to teaching and some private recital work for the benefit of Polish war victims, in whose behalf she has otherwise labored most solicitously.

Mme. Liszniewska's appearance on Monday excited sufficient interest to fill Æolian Hall with an audience that, considering the prevailing magnitude of local audiences, may be considered of good size. In a program that included the D'Albert transcription of Bach's Organ Prelude and Fugue in D, Chopin's B Minor Sonata, Schumann's "Kinderscenen," a Brahms Rhapsody and two Intermezzi and short pieces by Debussy, Reger, Moniuszko, Ignaz Friedman and Brzezinski, she afforded her hearers enough pleasure to warrant a good deal of applause, flowers and several encores.

Mme. Liszniewska plays intelligently and exhibits a reasonably satisfying technical equipment, besides much seriousness and sincerity of artistic intent. If in point of poetic directness and rhythmic incisiveness she did not present to the fullest the content of the Chopin Sonata, and if her Bach lacked something in power and in clarity of articulation, she succeeded nevertheless in giving a generally well-considered rendering of the Schumann sketches (she must be especially thanked for not sentimentalizing the "Träumerei") and a healthy, vigorous delivery of Brahms's impassioned G Minor Rhapsody. The latter numbers of the list also showed praiseworthy details.

The pianist will give a second Æolian Hall recital next month, when opportunity will be given to estimate further the worth of her art. H. F. P.

Other critical comments on Mme. Liszniewska's recital:

Mme. Marguerite Melville-Liszniewska, an American pianist, who until recently lived in Europe, gave her first piano recital here at Æolian Hall yesterday afternoon and proved herself to be a pianist of good taste and worthy technical ability.—*The Herald*.

It is a pleasure to listen to playing so straightforward, so sincere, so entirely free from affectation and pose.—*The Press*.

Her audience was large and deservedly enthusiastic.—*The American*.

## RECITAL IN PAINTER'S STUDIO

## Philadelphia Musicales Introduces Mr. Haynes in Song Program

PHILADELPHIA, Oct. 22.—One of the most interesting of the early musical receptions was that given by Violet Oakley, the mural painter, in her picturesque studio at Cogslea, Chestnut Hill, to introduce her cousin, Lawrence Haynes, of New York. Miss Oakley is at present working on the mural decorations for the State Capitol at Harrisburg. In her unique studio Mr. Haynes was heard by an audience that included some of Philadelphia's most genuine music lovers. The tenor, who has recently returned to this country, made an excellent impression. Heard in a varied program, that included "Schmerzen," "Ich Grolle Nicht," "Chanson Triste," "Paysage," "Chanson Ancienne" and parts of the second act of "Parsifal," put together very cleverly by Ellis Clarke Hamann, the accompanist, Mr. Haynes quite justified his training under Lombardi, Fugere and Mme. Litvinne, singing the *chansons* very pleasingly.



## CARRIES ITALY'S ART TO MANY CLIMES

**Gaetano Bavagnoli Has Spread His Country's Operatic Traditions in Foreign Lands as Maestro in Leading Theaters—Diverse Activities of This New Metropolitan Conductor Who Was Player in an Opera Orchestra at the Age of Nine.**

**G**AETANO BAVAGNOLI—musical missionary of Italy in many foreign lands. Thus we may describe a part of the service rendered to the world's music by this gifted musician. That is to say, this young Italian conductor has spent the greater part of his career not in his own country, but everywhere (more or less) that opera is given. His latest emigration is to New York, as one of the conductorial staff at the Metropolitan. However, this is not Mr. Bavagnoli's first visit to the United States, for he conducted the first American performances of "Conchita" on the Pacific Coast two or three years ago.

### Many Corners of Map

It was at the MUSICAL AMERICA offices, at which he made a call a day or two after his arrival, that Signor Bavagnoli was subjected to his first American interview, which was in his own language, the interpreter being Gianni Viafora. The conductor's answers to queries concerning his career, as they piled up, provided testimony to the fact that his various stopping places in his journeys carry the eye to many corners of the world's map. For instance, here are merely a few of the opera houses at which he has been conductor:

San Carlo.....	Lisbon
Reale .....	Madrid
Liceo .....	Barcelona
Imperiale .....	Petrograd
Grand Opera.....	Buenos Ayres (seasons)
Municipale .....	Santiago (two seasons)
Royal Theater.....	Bucharest (four seasons)
Carlo Felice.....	Genoa (six seasons)
Reggio .....	Parma
Massimo .....	Palermo
Reggio .....	Turin
Comunale .....	Bologna

He has also appeared in Holland, having conducted "Iris" in place of Mascagni on a tour which the composer was to have made in that country. Besides the above cities, there are several others that might be listed, but these may suffice. However, let us add San Francisco and Los Angeles, where Mr. Bavagnoli conducted "Conchita," "Carmen" and "Salomé."

The conductor would have appeared this season at Bologna, Palermo and Naples had he not received a higher call from Mr. Gatti-Casazza. The accepting of this engagement meant the canceling of Mr. Bavagnoli's contracts in those cities, which was accomplished with some slight monetary concessions. And now Maestro Bavagnoli has come to the Metropolitan.

### Metropolitan's Fine System

Naturally, he is pleased at this turn in his affairs, and frankly so. After the shipshod methods that prevail in many a European opera house, he is particularly pleased at the business-like seriousness with which matters are transacted at the Metropolitan. He is also sincerely glad to see more of a country which he



© Mishkin

Gaetano Bavagnoli, New Italian Conductor of the Metropolitan Opera Company

observed so fragmentarily on his previous visit. Also he is glad to be associated again with the various noted artists at the Metropolitan who have appeared under his baton in other opera houses.

Mr. Bavagnoli somewhat misunderstood the question asked of him as to whether he had not introduced many Italian operas in other countries where he was engaged. "It is the impresario, not the conductor, who selects the operas," he replied, "and this was often done before my arrival."

### Introduced Italian Works

He assented heartily, however, when asked if it had not been his privilege to preside over many first performances of Italian operas in opera houses of other lands. He was able to do this because the managers realized the breadth of his repertoire, which consists of some ninety operas, not only Italian works, but "Meistersinger," "Tristan" and French operas. "I have not made it a point to try to introduce any particular Italian operas," he said, "except 'La Wally' of Catalani, which I admire very much, in spite of the fact that many people do not like it."

"I gave the first performance of 'Boris' in Italy," he continued. "This was at the Carlo Felice in Genoa. I also brought out another opera by Franco

Leoni, composer of 'L'Oracolo'—it was 'La Tzianios' and was also given at the Carlo Felice."

Mr. Bavagnoli has also done his share of symphonic conducting. He gave six concerts at San Remo, where he played for the first time a Dance from Borodine's "Prince Igor," which is to be heard at the Metropolitan this season. At San Remo he also introduced "La Mer," by Debussy, and a "Catalonia" Symphony. This conductor also presided over two concerts at the Augusteum in Rome.

Some may here ask: "How can it be that Maestro Bavagnoli has accomplished so much and yet is still a young man?" The answer is simple: He made an early start.

This musician was only nine when he first played in an opera house orchestra. This was at Reggio Emilia, where his father, Manlio Bavagnoli, was the director of the Conservatory and conducted the theater orchestra. Little Gaetano was one of the violins. "My father was very severe in his training of me," related Bavagnoli the Younger, "and one day in the orchestra, when one stroke of my bow was out of tempo, he gave me a terrible 'calling down' in front of the rest. I was so humiliated that I picked up my violin and trudged home to cry out my troubles to my mother."

Later young Gaetano studied at the

Conservatory in Parma, where Arturo Toscanini also received his musical training. At sixteen Bavagnoli was the *primo violino*—or concertmaster, as we call it—of the orchestra at La Scala in Milan. He was only seventeen when he made his debut as a conductor in a smaller Italian city, directing "Cavalleria" and the old "Maestro di Cappella" of Paër.

### Husband as Understudy

As to the little follies of opera giving in Europe, Mr. Bavagnoli recalls one rehearsal of "Traviata" in Bucharest. "In the darkened auditorium we did not notice that the prima donna was not present—not until her substitute appeared. This was her husband, who reported that his wife was ill and he had come to take her part of *Violetta* in the rehearsal. And he wasn't even a singer—only her secretary. We sent him home, and after that he never would set foot in the opera house."

In his experiences as operatic conductor in Spain, Mr. Bavagnoli had opportunity to observe the characteristic Spanish music and life which should be valuable in his task of conducting the world premiere of "Goyescas," by Granados, at the Metropolitan this season. "I was hoping that I would meet Granados when I was conducting at Barcelona," he relates, "but Señor Granados was elsewhere at that time."

### "Aida" Under Difficulties

At Madrid Mr. Bavagnoli was called upon to conduct an "Aida" production in which the stage band and the chorus refused to agree in the triumph scene and the trumpeters did not have the customary long trumpets—besides other discrepancies. "I could see disaster ahead under those conditions," said Mr. Bavagnoli, "so I refused to conduct."

Thinking to force Bavagnoli into changing his mind, the authorities had him thrust into jail. He was adamant, however, so a substitute conductor was requisitioned and "Aida" went on—to complete disaster.

"My friends came and told me that the result was a triumph for me," concluded Mr. Bavagnoli, "but it was a painful triumph, for I didn't leave that old jail until eleven o'clock—I had been a prisoner for nine hours!"

K. S. C.

### VERNON D'ARNALLE'S RECITAL

#### Faulty Method of Singing Hampers a Naturally Good Voice

Vernon d'Arnalle, baritone, was heard in a song at Aeolian Hall, New York, last Tuesday afternoon. It may be recalled that this singer—who was a discovery of the late Felix Mottl in Munich, where he had been playing piano accompaniments—appeared in a similar function at the Little Theater last season and earned moderate praise. On Tuesday, in a program of songs by Schubert, Franz, Schumann, Brahms, Carpenter and Hadley, he shone to less advantage, not so much because of his limited powers of artistic delivery and his monotonous style as by reason of his vocal shortcomings.

Mr. d'Arnalle is intelligent and his voice is naturally good. But his method of singing spoils it of the fine qualities it ought to possess. At present his tones are marred by a disagreeable huskiness, and are generally without that resonance which he seeks to gain by a vicious process of forcing which can work only harm in the end. Faults of intonation were frequently noticed on this occasion.

Maurice Eisner acquitted himself about as fortunately with the accompaniments as the singer's erratic rhythmic sense permitted.

H. F. P.

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